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"Let Me Tell You What I See" Creating a Culturally Relevant Arts Based Education Through the use of Photography and Storytelling

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University of San Francisco

**“Let Me Tell You What I See”
Creating a Culturally Relevant Arts Based Education
Through the use of Photography and Storytelling**

A Field Project Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in International and Multicultural Education

By
William Tran
May 2016

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Abstract

There are many constructs that can hinder the ability of students of color to succeed in a classroom environment. Factors such as the construct of whiteness, microaggressions, the banking method, as well as cuts in arts based classes create a learning environment where oppression occurs on multiple levels. The construct of whiteness creates an environment in which only the ideas, values, lived experiences, and knowledge of whites are considered valid. Microaggressions uphold the construct of whiteness by insulting and invalidating any ideas, values, lived experiences, languages, and knowledge that are outside the construct of whiteness. The constructs of whiteness as well as microaggressions create a social and cultural hierarchy. Students of color may detach from their cultural heritage to avoid harassment. The use of the banking method creates an intellectual hierarchy by creating a space in which knowledge is derived from one source. Teachers control what is learned in the classroom and students are expected to remember the information that is being “taught”. In this situation it is uncertain if students are really understanding the material that is being taught or they are just regurgitating information. Lastly cuts in arts based classes create an inequitable learning environment because students are stripped of the opportunity to engage in multimodal learning space. These factors create an inequitable learning environment for students of color. The aim of this project is to provide educators with a curriculum that creates a culturally relevant arts based education through the use of photography and storytelling. This curriculum is based on the ideas of critical pedagogy, community cultural wealth, culturally relevant education, arts based education, photography, storytelling, as well as collaborative education. Together these concepts reconstruct a different type of learning space; one that is calls upon, utilizes, and driven by the lived experiences, values, knowledge, and ideas of students of color. Students of color will be able to identify and analyze various topic such as identity, community, culture, power, love, and inspiration/ aspiration. The use of photography and storytelling will allow students of color to artistically portray their ideas while engaging in a collaborative learning space. The main objective of this project is to provide students of color an opportunity to appreciate and value their culture while being able to express themselves artistically.

Chapter I Introduction

Statement of the Problem

I typically spend the holidays at my parents' house. The night before Christmas Eve in 2014, I searched for old board games that I could play with my sister to keep myself entertained. I came across an unfamiliar family photo album and decided to flip through it. I saw photographs that were completely new to me such as my mother prior to my birth, my father when he first arrived in the United States, as well as my sister's first birthday party. I asked my mother about these photographs and without any hesitation, she told me a detailed story about each photograph and we spent hours talking about them. With each story that my mother told, my awareness about myself and my family grew. Coincidentally that year, my girlfriend gave me a Fujifilm Instax wide camera for Christmas.

Inspired by the conversation that I had with my mother, I decided to make a photo album that reflected my life in 2015 utilizing my new camera. This photo album served two purposes: to create an opportunity for my future kids to see what my life was like in 2015 and be utilized as a tool for self-reflection. There were multiple instances throughout the year in which strangers asked me about my camera and the photographs I took. To my surprise, this simple inquiry often led to conversations that was not related to photography such as, philosophy, gentrification, as well as favorite vacation spots. I realized that my camera and photographs were conversation starters and these conversations reminded me of a saying that a teacher once told me.

My history teacher in the ninth grade told me that “knowledge is power” and I instantly fell in love with this quote because I realized that my awareness of the world grew every time I learned something new. I learned how different subjects connected with one another and began to see how interconnected the world actually was. With the idea that knowledge is power and my desire to provide a better life for my family and myself, I studied diligently to ensure that I would be the first person in my immediate family to attend and graduate from a four-year university. I took my first Ethnic Studies course at San Francisco State University, which was Asian American History 101. This class was an eye opener for me because I learned about different historical events that affected Asian Americans such as, the internment of Japanese Americans, the exclusion of Chinese immigrants, as well as the eviction of Filipinos Americans from the International Hotel. I was intrigued, shocked, and upset that my education in high school never mentioned these historical events. I felt deprived of this useful and relevant information. The quote that helped me become engaged in my schooling took on a different meaning after this Asian American Studies class. I still believed that knowledge is power, but whenever I learned something new, I often asked myself the question “who has the power to share knowledge?”.

Education and knowledge is often thought of as catalysts for improving the quality of a person’s life by creating an opportunity for individuals to make more informed life decisions. This ideology doesn’t take into account the various obstacles that are embedded in our public school system that favors a certain set of information and/or group of individuals. Obstacles such as the construct of whiteness, microaggressions, teachers teaching from a top-down mentality, and cuts in art classes, create a hegemonic learning environment that negatively

affects the quality of education that students of color receive (Allen, 2010; Allen, Scott, & Lewis, 2013; Beveridge, 2010; Blaisdell, 2016; Borden, 2014; Cann, 2013; Castagno, 2008; Chapman, 2004; Dancy, 2014; Dodge & Crutcher, 2015; Goodman & West-Olatunji, 2010; Kohli & Solórzano, 2012; Kwan, 2015; Ladson-Billings & Tate, 1995; Pearce, 2012; Ramos & Baugher, 2013; Schieble, 2012; Thompson & Allen, 2012; Trafi-Prats & Woywod, 2013). This learning environment is problematic because students of color are not able to solely focus on their education; instead, they have to exert more energy to overcome unnecessary obstacles to achieve academic success.

One of the biggest power structures that is embedded in public schools is the construct of whiteness which is a socialized ideology that values and reinforces the culture, language, values, ideas, lived experiences, and knowledge that white people possess (Blaisdell, 2016; Castagno, 2008; Ladson-Billings & Tate, 1995; Pearce, 2012). Examples of how whiteness has manifested in public education are: the standardization of tests and curriculum, prominent use of English in the classroom, expectation that students who are not native English speakers will learn English quickly, educators who don't provide students of color an opportunity to bring their lived experiences into the classroom, teaching from a Eurocentric paradigm, the unequal distribution of resources between whites and students of color (the opportunity to take advanced placement and honor courses), segregated schools and classrooms, teachers having a colorblind mentality, as well as the lack of representation of teachers of color in the classroom (Blaisdell, 2016; Castagno, 2008; Ladson-Billings & Tate, 1995; Pearce, 2012; Schieble, 2012). This ideology creates an inequitable learning environment for students of color by creating bias in the classroom.

The construct of whiteness in an educational setting creates a social hierarchy that places white students at the top of the ladder and students of color at the bottom. Students of color who move closer to the social construct of whiteness will be granted certain resources that were previously excluded to them (Blaisdell, 2016; Schieble, 2012). Students of color can move closer to the construct of whiteness by adopting the ideas, values, cultures, and language of white people. For instance, a person of color might denounce their birth name and take on a more Americanized name or stop practicing their cultural traditions in order to fit in (Kohli & Soloranzo, 2012; Kwan, 2015). Students of color that stick to their cultural roots and address the construct of whiteness are at risk of being alienated by their peers and their teachers, while students of color that decide to “bite our tongue” and adhere to the construct of whiteness are at risk of losing touch with their cultural identity which can cause intrapersonal tension (Castagno, 2008, p. 314). Students of color always have to be aware of their relationship to the construct of whiteness while also balancing their cultural identity. This balancing act, which has been described as a double consciousness, can be emotionally, physically, and mentally taxing for people of color (Allen, 2010; Kohli & Solórzano, 2012; Ladson-Billings & Tate, 1995). This internal conflict of figuring out how to fit in within the construct of whiteness gets exacerbated through microaggressions.

Microaggressions are statements and gestures that support a “racial and cultural hierarchy of minority inferiority” by implicitly or explicitly insulting people of color (Kohli & Solórzano, 2012, p. 443). Microaggressions create a tense learning environment for students of color because they are insulted and chastised every time a microaggression is used. There are three types of microaggressions that a person of color may face which are microassaults,

microinsults, and microinvalidations (Allen et al., 2013; Kohli & Solórzano, 2012; Kwan, 2015).

Microassaults are “explicit verbal or nonverbal discriminatory attacks that are meant to hurt” such as the act of beating up a Chinese male just because he is Chinese (Kwan, 2015, p. 28).

Microinsults are messages that “convey rudeness and insensitivity and demean a person’s racial heritage or identity” such as making comments like “your food smells like feet” or “you drive well” to a Chinese person (Kwan, 2015, p. 28). Microinvalidation are “actions that negate or nullify a person of color’s experiences or realities” such as telling a Chinese person that their hardships aren’t that difficult (Allen et al., 2013, p. 118). Microaggressions can be done explicitly and/or subtly but regardless of how it is carried out, subordination is the end result.

There are numerous examples of how students of color experience microaggressions in schools such as: having their name changed because it was too hard for the teacher to pronounce, the constant questioning and interrogation of what cultural group a student of color belongs to, the constant teasing for speaking a language other than English, being labeled and stereotyped based on their physical appearance, as well as being treated differently than their peers and teachers (Allen, 2010; Allen et al., 2013; Kohli & Solórzano, 2012; Kwan, 2015).

Microaggressions send a message to students of color that they are somehow different from their white peers. Students of color that constantly faced microaggressions have felt alienated from their classmates and teachers, frustrated due to the constant interrogation of their culture, disregarded their cultural background in order to feel accepted by their peers, had their self esteem negatively impacted, as well as developed anxiety and resentment towards their name and culture (Allen, 2010; Allen et al., 2013; Kohli & Solórzano, 2012; Kwan, 2015).

Microaggressions sustain a tense learning environment because students of color are constantly stress from defending their culture as well as themselves.

Often times students of color are placed in a learning environment in which they are stripped of their agency to actively engage and contribute to their learning experience (Allen et al., 2013; Borden, 2014; Blaisdell, 2016; Castagno, 2008; Freire, 2009; Goodman & West-Olatunji, 2010; Hall, 2015; McLaren, 2009; McLaren & Jaramillo, 2006). A prominent style of teaching is the banking method, which is based on the premise that a teacher gives their students a specific set of information to memorize and recall at a later time (Freire, 2009; Freire & Macedo, 1995; McLaren, 2009). Thus, the more information that a student can recall signifies that the student has “learned” the material that was being taught. Examples of how the banking method has implemented itself in the classroom can be seen through the use of standardized curriculum and standardized testing (Acevedo et al., 2015; Beckett, 2013; Durakoglu, 2013). The banking method is a poor teaching pedagogy because the teacher has full control of what is being taught in the classroom and students of color are often expected to consume the knowledge “without any criticism, and the learners experience a cultural alienation and become defenseless against cultural imperialism” (Durakoglu, 2013, p. 102). This knowledge that is derived from one source creates a social and intellectual hierarchy in the classroom. The banking method only validates the knowledge that the teacher presents therefore students of color are implicitly being told that the knowledge and experiences that they possess are deficient in some manner as it won't help them obtain good grades or test scores (Freire, 2009; Hall, 2015; McLaren, 2009). The banking method see students as empty containers waiting to be filled with knowledge that only the teacher can provide and this

homogenous learning environment slowly stifles a student's ability to think creatively and critically (Acevedo et al., 2015; Beckett, 2013; Borden, 2014; Durakoglu, 2013; Freire, 2009; Freire & Macedo, 1995; Hall, 2015; McLaren, 2009; McLaren & Jandric, 2014).

Unfortunately, standardized testing has created an educational environment where art classes have been ostracized from public schools. The No Child Left Behind Act of 2002 as well as the recession that occurred between 2007-2009 are two major events that led to the cut of art classes from public schools (Beveridge, 2010; Chapman, 2004; Ramos & Baugher, 2013; Thompson & Allen, 2012; Trafi-Prats & Woywod, 2013). Congress passed the No Child Left Behind Act which is "based on four basic principles: stronger accountability for results, increased flexibility and local control, expanded options for parents, and an emphasis on methods that have been proven to work" (Chapman, 2004, p. 3). Even though the intentions of the No Child Left Behind act was to enhance the academic success of students, in hindsight it stripped students of the opportunity to engage in multimodal ways of learning. The No Child Left Behind Act created a system in which schools would receive funding based on whether the schools had increased their test scores from the previous year. Schools that exceeded their test scores' benchmark would get funding. Even though every subject could be tested, only certain subjects were granted funding which were reading, writing, and mathematics (Beveridge, 2010; Chapman, 2004; Thompson & Allen, 2012). Schools started to allocate most of their resources toward these subjects which unfortunately meant that subjects outside of reading, writing, and mathematics would receive less funding or get cut all together. Also there was a recession from 2007-2009 which further restricted schools of their financial capabilities to fund classes that were considered "extracurricular" (Ramos & Baugher, 2013). For example, from 2007-2011

New York City had an average budget of “\$17,957,255 (in millions) and the arts education average budget was \$316 (in millions), less than 1/10,000 of a % of the budget” (Ramos & Baugher, 2013, p. 86). Budget cuts continued to affect public schools which can be exemplified when Milwaukee Public Schools decided to cut numerous art programs due to a \$182 million budget reduction from 2011-2013 (Trafi-Prats & Woywod, 2013). Losing access to art classes is detrimental for students because the arts allow individuals to learn outside of the context of a textbook. By reducing or eliminating classes in the arts, students of color are restricted to a very specific way of learning that may not resonate with their own unique process of learning.

Goodman & West-Olatunji (2010) define hegemony as the “dominance of one social group over another” and the combination of the construct of whiteness, microaggressions, the use of the banking method, and cuts in art classes creates, reinforces, and sustains a hegemonic and inequitable learning environment for students of color (p.176). The construct of whiteness creates a hegemonic learning space by emphasizing and valuing the morals, cultures, knowledge, and lived experiences of white people while at the same depreciating the same qualities that people of color possess (Blaisdell, 2016; Castagno, 2008; Ladson-Billings & Tate, 1995; Pearce, 2012; Schieble, 2012). Microaggressions are used to reinforce the construct of whiteness by criticizing individuals who do not associate with this concept (Allen, 2010; Allen et al., 2013; Kohli & Solórzano, 2012 Kwan, 2015). The banking method sustains a hegemonic learning environment by ingraining a social and intellectual hierarchy in the classroom. By giving teachers full control of the knowledge that is exchanged in the classroom, students of color are stripped of their agency to contribute to the learning space and delegated to a role in which they are expected to absorb and repeat information (Acevedo et al., 2015; Beckett, 2013;

Durakoglu, 2013; Freire, 2009; Freire & Macedo, 1995; Hall, 2015; McLaren, 2009; McLaren & Jandric, 2014). The reduction or elimination of art classes also sustains a hegemonic learning space because every individual is placed in an environment in which they are expected to think, act, and experience the world in the same manner (Dodge & Crutcher, 2015; Cann, 2015). Hegemony slowly molds individuals to fit predominate ideals and expectations by continuously belittling individuals for their differences. Hegemony is harmful because these differences are utilized as reasons for division rather than opportunities to create understanding and acceptance. This feeling of alienation can lead to low self-esteem, resentment for one's own culture, emotional distress, as well as assimilation into the dominate culture (Borden, 2014; Cann, 2015; Dancy, 2014; Goodman & West-Olatunji, 2010). How can students of color learn proactively in an educational environment that is so rigid and unaccepting? How can students of color be fully present in the classroom when there isn't a safe space to express oneself? A more inclusive and culturally relevant learning space is needed to ensure that students of color have a safe space to learn and operate in.

Purpose of the Project

The purpose of this project is to develop a culturally relevant curriculum that will utilize photography and storytelling. This curriculum is intended to be a resource for educators that are looking for ways to create a more culturally relevant education or get ideas on how to bring the arts into the classroom. This curriculum is aimed for educators that are working with high school students of color in the United States. This project is catered towards students in high school because of my own experience in high school. I didn't have a space in high school that embraced my cultural identity and it wasn't until college when I learned about the historical

presence of Asian Americans in the United States. This curriculum will do well in high school settings given that this is a time where students are trying to figure out their identity. This curriculum aims to enhance critical thinking skills, create community, discuss and acknowledge different lived experiences, as well as provide different outlets for students of color to be self expressive. This project will contain ideas on how to utilize the lived experiences of students of color to create a dialogue around numerous topics such as community, power, and identity. This curriculum can be utilized in various educational settings such as Ethnic Studies and Social Studies courses, after school programs, and community organizations. This curriculum can also be adapted to work with adults.

Theoretical Framework

Critical Pedagogy

This curriculum is based on the theoretical frameworks of critical pedagogy, community cultural wealth, as well as culturally relevant education. Critical pedagogy operates under a problem posing pedagogy which is vastly different than the problem solving pedagogy that the banking method is based off of. In a problem solving pedagogy, learning is defined by whether or not students know the correct answer which is problematic because students may know the right answer to a specific question, but may not know the reason why the answer is correct (Acevedo et al., 2015; Beckett, 2013; Durakoglu, 2013; Freire, 2009; Freire & Macedo, 1995; Hall, 2015; McLaren, 2009; McLaren & Jandric, 2014). Critical pedagogy operates through a problem posing pedagogy where learning occurs through the active and continuous process of dialogue, reflection, and praxis (also known as action) to transform pieces of information into

working bodies of knowledge that is relevant to a person's life (Freire, 2009; Freire & Macedo 1995; McLaren, 2009; McLaren & Jandric, 2014).

The use of dialogue is important for learning because everyone has different lived experiences that shape how they perceive the world. Every lived experience is embedded with nuggets of information that helps an individual navigate the environment that they live in (Freire, 2009; McLaren, 2009). Dialogue creates a space where everyone has the opportunity to contribute to the wealth of knowledge which redefines the role of who can be a teacher and a student and "by respecting the unique life experiences that each student brings into the classroom...we empower all students as knowledge makers" (Acevedo et al., 2015, p. 31). Dialogue allows individuals to move fluidly between the role of an educator and the role of a learner which creates a more reciprocal relationship. Dialogue further creates a fluid learning environment by decentralizing the idea that there is a correct answer to a particular question therefore allowing multiple perspectives to come forth and interact with one another (Acevedo et al., 2015; Beckett, 2013; Durakoglu, 2013; Freire, 2009; Freire & Macedo, 1995; Hall, 2015; McLaren, 2009; McLaren & Jandric, 2014).

Dialogue expands the wealth of knowledge that individuals have access to which puts individuals in a position to be reflective on their own disposition. A person's perspective on the world can be expansive or narrow depending on the amount of knowledge that is available (Freire, 2009; Freire & Macedo 1995; McLaren, 2009; McLaren & Jandric, 2014). For example, the concept of home varies for each individual. Some individuals might think of their house, the country they live in, the people they lived with, etc. For some individuals the concept of home may not even be relevant. This dialogue exposes individuals to different sets of information

which expands on their knowledge and concept of home. Individuals expand their knowledge by reflecting on the information that has been shared and this reflection gives them the power to “perceive critically *the way they exist* in the world *with which* and *in which* they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation” (Freire, 2009, p. 58). Reflection develops critical thinking skills by creating a space in which individuals are able to investigate how their own perceptions were formed (Acevedo et al., 2015; Beckett, 2013; Freire, 2009; Freire & Macedo 1995; Hall, 2015; McLaren, 2009; McLaren & Jandric, 2014). Reflection expands the spectrum of how life can be experienced and defined while providing an opportunity for individuals to advocate for their wants and needs. As individuals understand what their needs and wants are, the necessary actions can be taken to fulfill these desires.

Praxis gives individuals agency. Through agency, individuals are able to use the knowledge they already possess to help them understand “how one's identity is attached to culture, political struggle, and human freedom with a commitment to reworking the self and community” (Hall, 2015 p. 41). Individuals’ understanding of their identity in regards to different concepts such as race, gender, and class, are no longer ideas that are confined to the realm of thought, but can be observed and experienced in their daily lives. Praxis is an important part in critical pedagogy because individual are put in a position to utilize their knowledge and think of creative ways to “exercise the kind of courage needed to change the social order where necessary” (McLaren, 2009, p. 74). In other words, individuals are empowered to make changes in their lives to improve their lives.

Community Cultural Wealth

The second theoretical framework that provides the foundation of this project is the concept of community cultural wealth. Students of color already possess a wealth of knowledge before setting foot into an educational setting (Yosso, 2005). Community cultural wealth was created to address Bourdieu's idea of cultural capital. Bourdieu believed that success is innate and obtained by emulating the culture of a group who has been historically empowered, who were white, educated, and/or wealthy (Jayakumar et al., 2013; Saathoff, 2015; Yosso, 2005). This culture then gets passed down intergenerationally creating years of accumulated wealth and individuals that belong to any of these three groups (white person, educated, and/or wealthy) has access to knowledge and resources that could help them "advance or maintain one's social standing", which made their culture valuable (Murjani, 2015, p.80). Likewise, Bourdieu thought that people of color had a harder time moving up the social and class ladder because their culture innately "lacked" the necessary knowledge for them to do so. Thus the cultures of people of color are considered "deficient" compared to the cultures that were considered "valuable" (Jayakumar et al., 2013; Murjani, 2015; Saathoff, 2015; Valdez & Lugg, 2010; Yosso, 2005).

Community cultural wealth was created to debunk the idea that the cultures of people of color are deficient. Community cultural wealth are the values, cultures, abilities, and knowledge that communities of color possess and is utilized to navigate through different structures of inequalities (Yosso, 2005). There are six types of capitals that fall under community cultural wealth: resistant, linguistic, navigational, social, familial, and aspirational

capitals (Burciaga & Erbstein, 2012; Jayakumar et al., 2013; Ladson-Billings & Tate, 1995; Murjani, 2015; Saathoff, 2015; Valdez & Lugg, 2010; Yosso, 2005). I use my own experiences to illustrate the tenets of the community cultural wealth framework.

1. *Resistant capital* is “knowledges and skills fostered through oppositional behavior that challenge inequality” (Yosso, 2005, p. 80). An example of resistant capital can be illustrated through my mother teaching my sister how to oppose the stereotypical role of a female by constantly telling my sister that she could be self-reliant and was intelligent enough to do anything that she wanted to do.
2. *Linguistic capital* is the “intellectual and social skills attained through communication experiences in more than one language and/or style” (Yosso, 2005, p. 78). Linguistic capital can be illustrated through the example of my sister and me translating my mother’s mail. My sister and I had to decipher what the mail says in English, decode the message of the mail, reconfigure our words in Cantonese, and then relay the message to my mother so she can understand the mail that she received.
3. *Navigational capital* is skills that help people of color move through social “institutions not created with Communities of Color in mind” (Yosso, 2005, p. 80). Code switching is an example of navigational capital. When I visit certain cities in Northern California, I have to adjust my verbal and nonverbal communication in order to be treated with respect from a predominately white community.
4. *Social capital* is the “networks of people and community resources” that a person of color may know (Yosso, 2005, p. 79). An example of social capital can be seen

through my participation in GEAR UP, which is a precollege program that prepared high school students to succeed at a four-year university.

5. *Familial capital* is “cultural knowledges nurtured among familia (kin) that carry a sense of community history, memory and cultural intuition” (Yosso, 2005, p 79). An example of familial capital can be seen through the red and yellow bracelet that I wear. My mother has taught me that the colors red and yellow are thought highly of in the Chinese culture. Red is considered to be a lucky color while yellow represents good energy and power.
6. *Aspirational capital* is “the ability to maintain hopes and dreams for the future, even in the face of real and perceived barriers” (Yosso, 2005, p. 77). An example of aspirational capital can be illustrated through inspirational advice from my mother. At a very young age, my mother told me that I was smart enough to go to college, capable of having a job that pays well, and buy a house. My mother consistently told me this even though we lived in a mobile home that was located in a low-income neighborhood.

The six capitals of community cultural wealth showcase how students of color already have an array of knowledge that they utilize in order to navigate and interact with the world.

Understanding that students of color already have a vast array of knowledge rewrites the idea that their culture is defective to one that views their culture as an asset (Burciaga & Erbstein, 2012; Jayakumar et al., 2013; Murjani, 2015; Saathoff, 2015; Valdez & Lugg, 2010; Yosso, 2005). This awareness can help restructure how students of color are treated, represented, and taught by educators.

Culturally Relevant Education

Community cultural wealth pairs well with culturally relevant education because a culturally relevant education utilizes the knowledge, cultures, and lived experiences of people of color to shift away from the banking method and the construct of whiteness that has been embedded in our education system. Ladson-Billings (1995) define culturally relevant pedagogy as an education that “not only addresses student achievement but also helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate” (p. 469). The three criteria that make up a culturally relevant pedagogy are the utilization of a student’s culture to help students achieve academically, the maintenance and/or development of cultural identity of students, as well as the development of a student’s critical consciousness to challenge the status quo and inequalities (Brown-Jeffy & Cooper, 2011; Davis & McCarther, 2015; Esposito & Swain, 2009; Ladson-Billings, 1995; Kim & Slapac, 2015; Lopez, 2011).

One aspect that makes culturally relevant pedagogy different from the banking method is the idea that the space inside of a classroom is not separate from the space outside of a classroom. Culturally relevant pedagogy creates a space where the lived experiences of students are welcomed, embraced, utilized, and analyzed in the classroom (Brown-Jeffy & Cooper, 2011; Davis & McCarther, 2015; Esposito & Swain, 2009; Kim & Slapac, 2015; Ladson-Billings, 1995; Lopez, 2011). Students of color are able to relate to the content that is being taught in a culturally relevant pedagogy because the material can be correlated to their lived experiences. When students are able to connect personally to what is being taught in the

classroom, they can think intellectually, engage socially, and express themselves emotionally (Esposito & Swain, 2009).

Significance of the Project

This project seeks to provide educators who work with students of color with another resource on how to facilitate and implement a culturally relevant education through the arts. This project sits on top of the pillars of critical pedagogy, community cultural wealth as well as culturally relevant education and provides students of color an opportunity to engage in an education that utilizes their ideas, values, and lived experience to discuss various topics. Even though photography and storytelling are central to this curriculum, this project aims to provide students of color with an opportunity to express themselves through multiple forms of art. The concepts of critical pedagogy and culturally relevant education are used to reinforce the idea that the community cultural wealth that students of color possess are an asset. I hope that the components of dialogue, reflection, praxis, and artistic expression can create a more collaborative learning environment in which participants can develop meaningful relationships within themselves as well with other individuals. Lastly, it is my hope that this curriculum will provide students of color an opportunity to identify different social structures that reinforce social inequalities and use storytelling and photography to address these inequalities.

Chapter II Review of the Literature

Introduction

From the moment of birth, humans are constantly receiving and interpreting information through their sense of touch, smell, taste, auditory, and sight. Humans use the information they receive to navigate their environment through verbal and nonverbal communication. With the wide range of communication styles, is it even possible to create an inclusive learning environment that can accommodate the wealth of knowledge that various groups of individuals possess? Can a non-hierarchical learning space be created in which every individual has the opportunity to share what they know while at the same time learn from their peers? What would learning look like if individuals were able to freely express and embrace their cultural identities? This literature review will explore various approaches to develop an inclusive and self-expressive learning space. The first part of this literature review will identify the learning outcomes that an art based education strives to achieve, provide examples of how these goals were fostered by other educators, and how these outcomes benefit students. The second part will focus on photography and storytelling/ counter-narratives and their particular relevance in education. The last part of this literature review will look at the concept of collaborative education.

Qualities of an Arts Based Education

Students can move away from the restrictiveness of banking education and partake in a more liberating type of learning through an arts based education. An arts based education can be “regarded as education for the promotion of creativity” (Kim, 2014, p. 56) because it

provides a wide range of mediums to create a learning experience (Andrelchik & Schmitt, 2014; Bequette, 2014; Davis, 2010; Engdahl, 2012; Hartle, Pinciotti, & Gorton, 2015; Kotin, McGregor, Pellecchia, Schatz, & Liu, 2013; Lawton, 2014; Seidel, Tishman, Hetland, & Palmer, 2009; Wade-Leeuwen, 2015). Seidel et al. (2009) wanted to find out what constituted a high quality arts education. They identified seven qualities of a high quality arts based education after observing multiple arts based education in non-formal and formal educational spaces, hundreds of literature reviews, and interviews with numerous individuals that utilize the arts ranging from students (kindergarten to 12th grade), teachers, as well as community activists. The seven characteristics that a high quality arts based education should strive for are listed below:

1. Arts education should foster broad dispositions and skills, especially the capacity to think creatively and to make connections.
2. Arts education should teach artistic skills and techniques without making these primary
3. Arts education should develop aesthetic awareness.
4. Arts education should provide a venue for students to express themselves.
5. Arts education should provide ways of pursuing understanding of the world.
6. Arts education should provide a way for students to engage with community, civic, and social issues.
7. Arts education should help students as individuals. (Seidel et al., 2009, p.17).

1) Arts education should foster broad dispositions and skills, especially the capacity to think creatively and to make connections.

The arts broaden an individual's skills set since every art form is multilayered and each layer requires individuals to utilize a various skill set. For example, a dance performance is not solely based upon the physical act of dancing. There are other aspects of the dance performance that can influence the viewing experience such as: how performers align their body with the music, how the lighting on the stage enhances or hides the performers, and how facial expressions and body language convey specific emotions (Kotin et al., 2013). An arts

based education helps individuals develop their problem solving skills by posing two questions: (1) “how does the artwork that I create, portray what I want to express?” and (2) what changes do I need to make to my artwork in order to accomplish this? Answering these questions creates an environment where individuals are required to constantly problem solve (Andrelchik & O’Neil-Schmitt, 2014; Bequette, 2014; Davis, 2010; Engdahl, 2012; Hartle et al., 2015; Kim, 2014; Kotin et al., 2013; Lawton, 2014; Seidel et al., 2009; Wade-Leeuwen, 2015). An arts based education fosters creativity skills by allowing individuals to rework their idea for an art piece in a variety of ways. There is a wide spectrum in which creativity can present itself, on one end, creativity can be seen as “an on the spot moment” where an idea or action may instantly lead to some type of revelation and on the other end, creativity is a longer process in which moments of brilliance occur when problem solving skills are constantly used to analyze one’s ideas and manipulate materials until a desired art piece is created (Andrelchik & Schmitt, 2014; Engdahl, 2012; Davis, 2010; Hartle et al., 2015; Kim, 2014; Kotin et al., 2013; Siedel et al., 2009). A multimodal learning environment is created since individuals have the freedom to engage in a continuous cycle of inquiry, reflection, and observation until a piece of art that is personally meaningful is produced (Hartle et al., 2015).

2) Arts education should teach artistic skills and technique without making them primary.

Individuals will learn artistic skills even if these skills aren’t the focal point in a lesson plan. There are various ways in which educators have done this; for example, Wade-Leeuwen (2015) observed educators who participated in an art projects that utilized brushes made out of different types of animal hair. Educators were shown which brushes made thick or thin lines and then were given the opportunity to experiment on their own. Aside from the act of

painting, educators implicitly increased their artistic skills by learning brush holding techniques that are used to create certain types of lines. Another example can be seen in theater rehearsals. Kotin et al., (2013) worked with high school students to create a performance that reflected their experiences in regards to the challenges and pressure that they faced in their lives. During rehearsals, students experimented with their tone of their voice and body positioning to portray certain emotions and send particular messages. Through their experimentation, students learned how to project their voice, develop verbal and non-verbal communication skills, as well as choreography skills. In both of these examples, experimentation played a critical role for learning artistic skills. Participants were able to first utilize and experiment with skills that they already possess while educators observed them and gave them pieces of advice to build upon the skills. By scaffolding, educators are able to enhance the technical skills of the participants without being invasive (Engdahl, 2012).

3) Arts education should develop aesthetic awareness.

As artistic skills expand, individuals will be more cognizant and appreciative of the finer details that are embedded within an art piece. There are five aesthetic operations that humans utilize in order to make sense of the world which are: (1) repetition, which is the ability to see patterns within a give space, (2) formalization, which is the ability to see how space is utilize, (3) dynamic variation, the different elements and components that are in a given space, (4) exaggeration, component(s) that grabs our attention, and (5) surprise, emotions that are expressed depending on how the art piece aligns with our expectation of it (Hartle et al., 2015). The importance of these five characteristics lies in the fact that individuals have tools to identify and examine how details are connected with one another and begin to “see the world more

fully and in more detail, and thus be able to make more nuanced judgments about value” (Siedel et al., 2009, p.22). In other words, aesthetics awareness helps individuals deepen their understanding of the world. A deeper understanding allows individuals to create, analyze, and reconfigure certain details of their artwork to portray their ideas, values, and culture more accurately. Even though this process can be timely, individuals will start to develop a sense of appreciation for their artwork because of the effort and meaning they put into it (Andrelchik & Schmitt, 2014; Davis, 2010; Engdahl, 2012; Hartle et al., 2015; Kim, 2014; Kotin et al., 2013; Wade-Leeuwen, 2015). By understanding that a piece of art is not created in an instant, individual can start to appreciate the detail embedded in other works of art.

4) Arts based education should provide a venue for students to express themselves

An arts based education provides a wide range of mediums to create a space in which individuals can express themselves freely. Some mediums that have been used in an arts based education are: dance, music, theater, video production, stenciling, basket making, poetry, spoken word, calligraphy, painting, drawing, and photography (Andrelchik & O’Neil-Schmitt, 2014; Bequette, 2014; Davis, 2010; Engdahl, 2012; Hartle et al., 2015; Kim, 2014; Kotin et al., 2013; Lawton, 2014; Seidel et al., 2009; Wade-Leeuwen, 2015). Through various mediums, the arts have engaged various types of learners and individuals such as those who like to talk, move their body, create things with their hands, work in a group or alone, and write without placing an emphasis or praising a particular type of individual. Additionally, a singular art form can simultaneously engage various types of individuals to create a collaborative learning space. For example, theater can engage individuals who like to talk, move their body, write, as well as sew costumes. The arts allow individuals to utilize their own natural abilities in a nonjudgmental

social environment. In this environment, individuals have the opportunity to engage in multiple “ways of thinking, feeling, knowing, interacting, and communicating about themselves” and with other people (Hartle et al., p. 294). Individuals are able to create meaningful relationship with one another through a commonality and the pressure to act in a certain manner is removed and eliminated (Lawton, 2014; Seidel et al., 2009).

5) Arts education should provide ways of pursuing understanding of the world.

Every individual has unique lived experiences and these lived experiences produce a set of knowledge that shapes how the person perceives and understands the world. Individuals can incorporate their lived experiences and prior knowledge into their art pieces through self-expression. Self-expression plays two roles in the arts: (1) allows individuals to express their ideas and values and (2) diversify and expand their ideas and values (Andrelchik & O’Neil-Schmitt, 2014; Bequette, 2014; Davis, 2010; Engdahl, 2012; Hartle et al., 2015; Kim, 2014; Kotin et al., 2013; Lawton, 2014; Seidel et al., 2009; Wade-Leeuwen, 2015). Since everyone has different lived experiences, a single topic can have many different interpretations. For example, due to the geographical location and political climate of North Korea and South Korea, individuals from these two countries may have a different conception of what “home” means to them (Kim, 2014). Likewise, the concept of authority and power will hold a different weight depending on social roles; for instance, a bully will have a different relationship to power than individuals who are victims of bullying (Kotin et al., 2013). When individuals incorporate their lived experiences into their artwork, different perspectives of life are showcased through each artist. The process of sharing and viewing artwork creates an opportunity for learners to “see connections as well as contradictions between the way they know the world and the way

others know the world” (Bequette, 2014, p. 215). Individuals are encouraged to “ask questions, explore ideas, and make meaning” when trying to understand how the artwork connects back to the creator’s life and their own lives as well as the perspective that is being represented (Seidel et al., 2009, p. 23). This interaction is unique because a third space is created where an artist doesn’t have to be physically present in order to have a dialogue with the viewers; the viewers can dialogue about the ideas that are represented within the art piece (Andrelchik & Schmitt, 2014; Hartle, et al., 2015; Seidel et al., 2009). The ability to talk to the audience without being physically present is transformative because the world can be brought to an individual in a more accessible way.

6) Arts education should provide a way for students to engage with community, civic, and social issues.

Art provides a forum in which individuals can share their lived experiences in a nonviolent and thought provoking way. When individuals share their lived experiences, sometimes a common theme or issue may present itself. Individuals are able to address these issues through the arts by recreating a scenario in which these issues are identified and/or solved (Davis, 2010; Engdahl, 2012; Lawton, 2014; Wade-Leeuween, 2015). This process of recreation allows individuals to understand how dominant social structures maintain social injustice through the use of power, privilege, and oppression (Bequette, 2014; Kim, 2014). Art allows individuals to spread awareness on social issues that are present in their lives such as, the appropriation of Native American culture, the construct of whiteness, assimilation, poverty, homelessness, violence, racism, stereotypes, race relations, incarceration, and bullying (Andrelchik & Schmitt, 2014; Bequette, 2014; Davis, 2010; Endahl, 2012; Kim, 2014; Kotin et al.,

2013; Seidel et al., 2009). Art positions individuals to be active participants in addressing social injustice by creating an opportunity for individuals to think about ways in which a dialogue can be fostered within their community (Davis, 2010; Kotin et al., 2013; Seidel et al., 2009; Wade-Leeuwen, 2015).

7) Arts education should help students as individuals.

The arts help individuals develop life skills (Andrelchik & O'Neil-Schmitt, 2014; Bequette, 2014; Davis, 2010; Engdahl, 2012; Hartle et al., 2015; Kim, 2014; Kotin et al., 2013; Lawton, 2014; Seidel et al., 2009; Wade-Leeuwen, 2015). Critical thinking skills are used when individuals are able to physically manifest their ideas through the constant manipulation and analyzation of art mediums (Kotin et al., 2013; Seidel et al., 2009). Self-advocacy, self-efficacy, and dedication skills are practiced when Individuals take full ownership of the decision making process and this encourages them to become more personally and emotionally invested in their artwork (Andrelchik & Schmitt, 2014; Hartle et al., 2014; Seidel et al., 2009). Sometimes an arts based education will require individuals to work on a collaborative art piece and the incorporation of everyone ideas into one collective art piece may not be possible. In this instance, the group has to decide which ideas to use, combine, and how these ideas will be portrayed. Collaboration allows individuals to advocate for their ideas and use their critical thinking and problem solving skills to contest why certain ideas may or may not work (Kim, 2014; Lawton, 2014; Wade-Leeuwen, 2015). The dialogue among the participants involves the skills of negotiation and adaptation to create a common language that is used to move towards a collective goal (Davis, 2010; Kim, 2014; Kotin et al., 2013). When you have a collaborative space, an environment is created where individuals are able to share their knowledge, lived

experiences, and culture that can be used to debunk and contest social issues such as stereotypes, prejudices, and assumptions (Seidel et al., 2009). This group collaboration creates a dialogue where those who have been oppressed have an opportunity to be humanized.

An arts based education engages individuals in various levels thus creating a holistic education. Art engages individuals on an intellectual, social, and emotional level. Individuals are able to learn visually, auditory, and kinesthetically in an arts based education (Andrelchik & Schmitt, 2014; Bequette, 2014; Davis, 2010; Lawton, 2014;). Art is multidimensional which allows learners to be multidimensional as well because they can learn new skills as well as refine skills that they already possess. Art engages individuals on a social level through the act of collaboration and dialogue. Some art forms require individuals to work together and by doing so, individuals will practice their skills of negotiation, collaboration, as well as self and group advocacy (Engdahl, 2012; Hartle et al., 2015; Kotin et al., 2013). Individuals will have the opportunity to share their lived experiences while being exposed to the lived experiences of other individuals. This exchange creates an environment in which individuals are able to humanize one another. Arts engage individuals on an emotional level by developing self-efficacy, and dedication skills (Seidel et al., 2009; Wade-Leeuwen, 2015). Individuals will not create a perfect piece of art on their first attempt but the continuous process of manipulation will allow individuals to eventually create a piece of art that resonates with them. This determination builds self-efficacy because individuals will be able to see how their persistence allowed an artwork to be created. Individuals are able to incorporate their thoughts, feelings, lived experiences, and knowledge into their artwork which can counteract mainstream ideas. The next portion of this literature review will look at two specific art forms: participatory

photography and storytelling.

Photography

A photograph is a medium that captures life and freezes it into a single frame. One teaching methodology that utilizes photography to create a learning space is photovoice. Photovoice is a “form of participatory action research that offers participants a way to voice, document, and affirm their perspectives” (Morgan, Lower, Ibarra, Vardell, Kinter-Duffy, & Cecil-Dyrkacz, 2010, p. 33). Photovoice, also known as participatory photography, provides individuals with cameras as a tool to actively photograph and document their lived experiences (Ali-Khan & Siry, 2014; Carpino, Ugalde, & Gow, 2014; Chio & Fandt, 2007; Gallo, 2001; Johansen & Le, 2012; Kaplan, Miles, & Howes, 2011; Lawrence & Cranton, 2009; Miller, 2006; Morgan et al., 2010; Ohmer & Owens 2013; Ozanne, Moscato, & Kunkel, 2013; Sanchez, 2015; Wang, 2006). A learning space is then created as a dialogue is inspired by the themes that are embedded from the photographs. This teaching and research methodology has been used with a wide group of individuals such as educators, students, immigrant workers, English language learners, refugees, people from low socioeconomic class, and people of color to address and/or highlight a wide range of topics such as student engagement, invisibility, inclusion, diversity, homelessness, identity, war, poverty, displacement, crime, and multiculturalism (Ali-Khan & Siry, 2014; Carpino et al., 2014; Chio & Fandt, 2007; Gallo, 2001; Johansen & Le, 2012; Kaplan, et al., 2011; Lawrence & Cranton, 2009; Miller, 2006; Morgan et al., 2010; Ohmer & Owens 2013; Ozanne et al., 2013; Sanchez, 2015; Wang, 2006).

Researchers have found three theoretical frameworks that are included in participatory photography which are, documentary photography, critical pedagogy, and feminism (Ali-Khan

& Siry, 2014; Gallo, 2001; Johansen & Le, 2012; Ozanne et al., 2013; Sanchez, 2015).

Documentary photography is based on the premise that photography provides individuals with the opportunity to document their lived experiences and these photographs can be utilized a catalyst to create social change (Ali-Khan & Siry, 2014; Carpino et al., 2014; Chio & Fandt, 2007; Gallo, 2001; Johansen & Le, 2012; Kaplan et al., 2011; Lawrence & Cranton, 2009; Miller, 2006; Morgan et al., 2010; Ohmer & Owens 2013; Ozanne et al., 2013; Sanchez, 2015; Wang, 2006).

Photographs provide a concrete, visual evidence of the lived experiences and possible concerns that are presented in an individual's life. Participatory photography utilizes the concepts of dialogue, reflection, and praxis that is found in critical pedagogy to create a forum in which individuals are able to deconstruct and analyze their photographs (Ali-Khan & Siry, 2014; Gallo, 2001; Johansen & Le, 2012; Ozanne et al., 2013; Sanchez, 2015). This deconstruction allows individuals to critically think of the different social structures that influence their daily lives. The concept of inclusion that is found in feminism is used in participatory photography to generate an accessible art medium (Gallo, 2001; Johansen & Le, 2012; Morgan et al., 2010; Ozanne et al., 2013). Photography is an accessible art medium because individuals do not need any extensive and formal training in order to take photographs and have a basic understanding of the photographs. Together these three theoretical frameworks develop different skills that will help individuals become agents of change.

Lawrence & Cranton (2009) identified five skills that individuals develop when engaging in a participatory photography project which are the ability to: (1) see new and different possibilities, (2) construct, contribute, and participate in a critical thinking learning space, (3)

create purposeful change on a personal and social level, (4) develop an appreciation and awareness for oneself and others, and (5) deepen their understanding of what is being learned. Each of these skills provides an opportunity for individuals to become an agent of change by “voic[ing], document[ing], and affirm[ing] their perspective” to validate and empower individuals in their community (Morgan et al., 2010, p. 33). Miller (2006) utilized the five skills in her participatory photography project with a group of homeless youths in Massachusetts. Six homeless youths were given disposable cameras and asked to take photographs of what was important to their lives. The photographs that these youths took showcased different things such as where they slept at night (usually outdoors), how they did laundry, as well as waiting for food at a homeless shelter. These photographs were later shown in an exhibition on a college campus which created an opportunity for homeless youth to showcase how life can be experienced in different ways. The photographers were able to interact with various individuals at the gallery and create a conversation on what it is like being homeless. The conversations at the gallery eventually provided an opportunity for two participants to discuss the importance of art and creative expression for individuals who are disenfranchised with community groups. The photographs and conversations allowed some homeless youths to humanize themselves by creating a situation in which they can see themselves in a positive light.

In participatory photography, individuals are involved in the the co-construction of knowledge by utilizing their photographs as a jumping off point to identify, deconstruct, reconstruct, and reflect upon ideas and themes that may be embedded in their photographs (Ali-Khan & Siry, 2014; Carpino et al., 2014; Chio & Fandt, 2007; Gallo, 2001; Johansen & Le, 2012; Kaplan et al., 2011; Lawrence & Cranton, 2009; Miller, 2006; Morgan et al., 2010; Ohmer

& Owens 2013; Ozanne et al., 2013; Sanchez, 2015; Wang, 2006). Through photography, every individual has the opportunity to capture a moment in life that resonates with them and each photograph allows “viewer[s] to come into contact with an individual’s experience and construct a deeper interpretation of the subject, object, or event captured in the photo” (Sanchez, 2015, p. 163). Photography provides individuals the chance to observe and analyze the environment around them by having the opportunity to see life from the point of view of communities and can give voice to individuals who are “not typically represented” (Johansen & Le, 2014, p. 552).

Aside from addressing social issues in the community, participatory photography provides individuals with an opportunity to engage with other members of their community in a meaningful and interactive way (Gallo, 2001). As stated earlier, in participatory photography individuals photograph whatever resonates with them and when sharing photographs that may be personal to them, individuals learn how to be vulnerable with others. In doing so, individuals are able to be empathetic or sympathetic towards one another (Chio & Fandt, 2007).

Participatory photography creates a humanizing, safe, and healing space for individuals as “the power of the photograph lies in its abilities to reveal and reflect, to create dialogue between individuals and social worlds” (Miller, 2006, p. 127).

Storytelling/ Counter-narratives

Storytelling is a natural communication style. Stories are pieces of information that are told in a specific order based on what an individual deems important (Jocson, 2008). These pieces of information can be derived from lived experiences, personal and/or collective knowledge, the community that a person lives in, a person’s culture, as well as other stories

that were passed down generationally (Asimeng-Boahene, 2010; Baloché, 2014; Bell, 2003; Boje, Rosile, Saylors, & Saylors, 2015; Chin & Rudelius-Palmer, 2010; Enciso, 2011; Jocson, 2008; Railton, 2015; Roberts, Bell, & Murphy, 2008; Solórzano & Yosso, 2002; Wang, Koh, & Song, 2015). Phillips (2010) describes storytelling as the act of “the storyteller drawing from her experience or that of others and making it the experience of those who are listening to the tale”; as a person listens to a story they experience it vicariously (p. 52). Wang et al. (2015) express a similar idea in the sense that storytelling is an action in which individuals retell their experiences in order to create or deepen some type of meaning. The use of storytelling is widespread and can be seen across many different cultures such as African proverbs, talk-story from Hawaii, and kuwento, which is a form of storytelling that is based off of Philippine folk and oral traditions (Asimeng-Boahene, 2010; Ladson-Billings & Tate, 1995; Jocson, 2008). Even though everyone has the ability to utilize their lived experiences as a basis for a story, there are certain stories that dominate society.

There are certain stories that are embedded into our society that implicitly and/or explicitly sends a message that a certain group of individuals are somehow more privileged than others and these stories have been called by the names of “master narratives”, “dominant narratives”, as well as “dominant stories” (Asimeng-Boahene, 2010; Bell, 2003; Solórzano & Yosso, 2002). Ideas that have been commonly embedded and emphasized in dominant narratives are the construct of whiteness and the social construction of race (Asimeng-Boahene, 2010; Baloché, 2014; Bell, 2003; Chin & Rudelius-Palmer, 2010; Enciso, 2011; Jocson, 2008; Roberts et al., 2008; Solórzano & Yosso, 2002). These narratives emphasize certain characteristics and ideas that individuals need to possess in order to gain specific privileges and

these narratives does not acknowledge the “complexities and richness of a group’s cultural life” (Solórzano & Yosso, 2007, p. 27). Over time these values and ideas become normalized and anything that is different from the norm become ostracized and a racial hierarchy is formed because individuals that are closer to the construct of whiteness will have more power than those who aren’t. A racial hierarchy is supported because there isn’t a space in which other experiences can be expressed without being judged (Bell, 2003; Chin & Rudelius-Palmer, 2010; Railton, 2015; Roberts et al., 2008; Solórzano & Yosso, 2002; Wang et al., 2015). In this context, storytelling is oppressive, but there are ways in which individuals can talk back to the dominant narratives.

A way to talk back to the dominant narratives that are embedded in our society is through the use of counter-narratives also known as counter-storytelling. Counter-narratives are stories that address and challenge the ideas and values that are put forth by dominant narratives (Asimeng-Boahene, 2010; Baloché, 2014; Bell, 2003; Boje et al., 2015; Chin & Rudelius-Palmer, 2010; Enciso, 2011; Jocson, 2008; Railton, 2015; Roberts et al., 2008; Solórzano & Yosso, 2002; Wang et al., 2015). Marginalized individuals have “known instinctively that stories are an essential tool to their own survival and liberation” because counter-storytelling was a forum in which they can advocate and humanize themselves by portraying themselves in a more accurate light that is separate from the dominant narrative (Asimeng-Boahene, 2010, p. p.437). Counter-narratives provide a space in which marginalized individuals can share and express their ideas, wishes, culture, and goals while at the same time connect with other individuals that share similar experiences (Wang et al., 2015).

There are four ways that an individual or group can address dominant narratives: (1) stock stories, which are stories that are told by the dominant group and then examined in depth, (2) concealed stories, which are stories that are told by marginalized individuals and groups that are not always represented, (3) resistance stories, which are stories that exemplify the persistent challenge and resistance towards systems of oppression and injustice, and (4) counter-stories, which are stories that are intentionally constructed to address and challenge the stock stories (Bell et al., 2008; Roberts et al., 2008). Each of these stories provide individuals an opportunity to see how their lives are influenced by different social structures and aims to provide a different narrative than the one that is expressed through the dominant narrative (Asimeng-Boahene, 2010; Baloché, 2014; Bell, 2003; Boje et al., 2015; Chin & Rudelius-Palmer, 2010; Enciso, 2011; Jocson, 2008; Railton, 2015; Roberts et al., 2008; Solórzano & Yosso, 2002; Wang et al., 2015). Not only do counter-narratives provide individuals with an opportunity to analyze and deconstruct different social structures, but they help individuals develop personally, socially, and culturally.

Counter-narratives creates an accessible learning environment because it utilizes the innate human behavior of oral and nonverbal communication to engage individuals in reciprocal relationships (Baloché, 2014). Counter-narratives doesn't require individuals to have a prior set of knowledge. Individuals share their ideas, feelings, beliefs, lived experiences, goals, as well as knowledge that they already have with others in a non-invasive and confrontational way (Jocson, 2008; Railton, 2015; Roberts et al., 2008; Solórzano & Yosso, 2002; Wang et al., 2015). Since counter-narratives does not favor certain sets of knowledge, individuals are able to engage in a noncompetitive learning space. Counter-narratives creates a collaborative learning

space by allowing individuals to reciprocally exchange personal and meaningful stories with one another. This shared space may bring forth hidden commonalities while validating the backgrounds of diverse individuals and recognizing the positive attributes that are embedded within their cultures (Asimeng-Boahene, 2010; Baloché, 2014; Jocson, 2008). This collaborative exchange is important because individuals are able to connect with one another through their commonalities and turn single voices into an empowering collective voice that works towards social change (Enciso, 2011).

Collaborative Education

Learning is a social process that influences how individuals engage with the world. There are many ways in which a learning environment can be created and researchers have shown that individuals who are actively collaborating with one another are able to develop a sense of empowerment by proactively exchanging information to create relevant bodies of knowledge to navigate the world around them (Aiyer, Zimmerman, Morrel-Samuels, & Reischl, 2015; Bajaj, 2009; Chappell & Chappell, 2015; Davis, 2013; Dowse & van Rensburg, 2015; Ersing, 2009; Juceviciene & Vizgirdaite, 2012; Lawton, 2014; McDonald, 2015; Wallace-DiGarbo & Hill, 2006; Wass & Golding, 2014). Collaboration can be simply defined as the ability to work with other individuals as a team to get to a certain goal (Juceviciene & Vizgirdaite, 2012). A shared language needs to be developed among the group in order to move towards a common goal. This can be done by the active process of expressing and identifying the needs, wants, and concerns of each individual and the collective (Dowse & van Rensburg, 2015; Lawton, 2014; Wallace-DiGarbo & Hill, 2006).

A major concept that promotes collaboration among individuals is the idea of social inclusion. Social inclusion can be defined as “the process by which efforts are made to ensure equal opportunities- that everyone, regardless of their background, can achieve their full potential in life” (Chappell & Chappell, 2015, p. 2). Juceviciene & Vizgirdaite (2012) identified two components of collaborative education that fosters social inclusion which are reward structure and task structure. Reward structure can be seen as the idea that “two or more individuals are interconnected through a specific reward which they will receive and share among themselves if they do well as one unit” (Juceviciene & Vizgirdaite, 2012, p. 42). Task structures can be seen as situations in where each person uses their individual strength to work cohesively and complete a task (Juceviciene & Vizgirdaite, 2012). Both of these structures create a learning environment that is dependent on other individuals, which aligns with Vygotsky’s idea of zone of proximal development (Ersing, 2009; Harland, 2010; Juceviciene & Vizgirdaite, 2012; Wass & Golding, 2014). Vygotsky’s zone of proximal development states that individuals can navigate through different environments and complete more complex tasks by collaborating with one another to expand the wealth of knowledge (Harland, 2010; Juceviciene & Vizgirdaite, 2012; Wass & Golding, 2014). Sometimes individuals are placed in situations in which they have to collaborate such as a classroom or group project. Everyone has a limited amount of knowledge and individuals will need to work together in order to successfully complete the task (Davis, 2013; Dowse & van Rensburg, 2015; Ersing, 2009; Lawton, 2014; McDonald, 2015; Wass & Golding, 2014). A collaborative education utilizes the concept of social inclusion to create a more bilateral relationship among individuals that give everyone the opportunity to contribute and expand the wealth of knowledge.

Educators have used a variety of ways to create a collaborative education which can be seen through the use of diary writing, tutoring, mentorships, community workshops, mural painting, theater, physical play, and a neighborhood garden program (Aiyer et al., 2015; Bajaj, 2009; Davis, 2013; Dowse & van Rensburg, 2015; Lawton, 2014; McDonald, 2014; Wallace-DiGarbo & Hill, 2006). The versatility of a collaborative education ensures that various groups of individuals have an opportunity to engage in a learning environment that emphasizes collaboration with other individuals. A collaborative education provides an opportunity for individuals to: engage in dialogue, link life experiences to what is being learned, move between different social roles (learner/educator, expert/novice, etc.), make joint meaning with other individuals, take risk in a supportive environment, as well as become empathetic and sympathetic towards other individuals (Aiyer et al., 2015; Bajaj, 2009; Davis, 2013; Dowse & van Rensburg, 2015; Lawton, 2014; McDonald, 2014; Wallace-DiGarbo & Hill, 2006). A collaborative education can be seen as a problem posing education because the learning experience is predicated on the process of working with other individuals to expand knowledge and understanding rather than the obtainment of a solution for a particular problem (Chappell & Chappell, 2012). The idea of empowering individuals is at the forefront of a collaborative education regardless of where it is implemented.

A collaborative education promotes self-empowerment among learners. Wallace-DiGarbo & Hill (2012) defines empowerment as the “development of self-efficacy” and there are many instances in which individuals are provided an opportunity to develop their sense of agency (p. 119). The idea of scaffolding is used to empower individuals in their process of learning (Dowse & van Rensburg, 2015; Harland, 2003; Wass & Golding, 2014). Given that the

competition of a task won't occur instantly; educators have used scaffolding, a teaching technique, to provide learners the "support, guidance, advice prompts, direction or resources" to break down a big task into smaller more achievable tasks (Wass & Golding, 2014, p. 675-676). Scaffolding is an important technique because individuals will be able to experience multiple moments of success that will increase their self confidence with each completed task (Aiyer et al., 2015; Juceviciene & Vizgirdaite, 2012; Harland, 2003; Wallace-DiGarbo & Hill, 2006; Wass & Golding, 2014).

A collaborative education allows individuals to move between social roles. Given that everyone has a certain expertise, a collaborative education allows individuals to exchange and build upon their knowledge freely. This then creates the opportunity to shift social roles depending on certain situations (Dowse & van Rensburg, 2015). The constant shifting of roles is important because individuals are able to occupy social roles that they may not have been previously accessible to them (Aiyer et al., 2015; Bajaj, 2009; Chappell & Chappell, 2015; Wallace-DiGarbo & Hill, 2006). Shifting social roles is an empowering process because individuals aren't confined to one specific role. Rather they are able to feel like they are contributing to the collective, expand their perspective on life, and increase their self-esteem.

The use of participatory photography and storytelling creates an opportunity for individuals to articulate their ideas, values, culture, and lived experiences and contextualize it in an artistic manner. Photography and storytelling provides individuals with various opportunities to develop different skills such as the ability to think creatively, make social connections, become more self-expressive, as well as develop an understanding of the world. Storytelling and photography are social art forms since storytelling wouldn't exist without an audience and

individuals have always taken pictures of people, places, and objects that are important to them. Photography and storytelling provides a snippet of a person's life and are gateways for a dialogue to occur. Storytelling is a verbal and written art form while photography allows individuals to take a visual representation that are meaningful. Creating a nonjudgmental collaborative education through photography and storytelling empowers individuals to creatively express their lived experiences through two mediums.

Chapter III

The Project and its development

Description of the Project

This field project was created for two purposes: provide educators with a resource on how to implement a culturally relevant arts based education for students of color and provide students of color an opportunity to voice, analyze, share, and address their lived experiences through the use of participatory photography and storytelling. This curriculum will consist of eight lesson plans which are: (1) an introduction to photography, (2) identity, (3) community, (4) culture, (5) love, (6) power, (7) inspiration/ aspiration, and (8) art portfolio construction. Each lesson plan will be separated into three parts. First, students will have a dialogue about one of the topics mentioned through different activities that are designed to create a discussion. Second, students will be given cameras so they can photograph how this topic manifests in their daily lives. Third, students will bring the photographs that represent their interpretation of the topic that was discussed and partake in activities that utilize their photographs to create another discussion. In the last lesson plan, students will create an art portfolio that will showcase their photographs as well as the written descriptions that go along with it.

Development of the Project

This project took over a year to develop and was initially inspired by my own experience with photography. As stated in the introduction, my girlfriend got me a polaroid camera for Christmas and I decided to take at least one picture a day that represented my life in the year 2015. I would take a picture of anything that caught my attention and on numerous occasions, I

was stopped by strangers who wanted to know what kind of camera I had. I showed them my polaroid camera and the photographs that I took. More often than not, the strangers that I met would show me a photograph that they took and together, we would engage in a conversation. The conversations that I had with strangers ranged from a variety of topics such as why they visited or moved to San Francisco, tips on how to take better pictures, as well as how life was like back in the seventies. I realized that photography was a shared interest that I had with these strangers and these photographs open up a pathway for a conversation to start. I really enjoyed the conversations that took place because I was able to see life from another perspective.

Concurrently during this time period, I had taken classes on critical pedagogy and critical race theory. There were theoretical concepts that really resonated with me from each of these disciplines. I gravitated towards the concept of a problem posing education that is embedded in critical pedagogy as well as the concept of community cultural wealth that is found in critical race theory. As a person who learns best through exploration and inquiry, I have to see an issue or topic from multiple perspectives before I actually understand and conceptualize what is going on. The concept of a problem posing education really spoke to me because it aligned with my idea that learning is a continuous process and this process of exploration was more important than having the correct answer to a problem. To me, critical pedagogy felt like a more natural way of learning.

The concept of community cultural wealth resonated with me because I love how it emphasizes the notion that a person's culture is an asset rather than a deficit. Growing up in a community that was predominantly made up of Whites and Mexicans and I was often alienated

because my Chinese culture was different than my peers. There was a point in my life where I was ashamed of my Chinese heritage. The concept of community cultural wealth, as well as my coursework in Asian American Studies, helped me understand that there were different components of my Chinese heritage that helped me navigate the world. I began to take more pride in being Chinese and I began to wonder why a culturally relevant education wasn't available to me at a younger age. At this time, I knew that I wanted to create a culturally relevant arts based education.

Through research, I found numerous curricula around participatory photography and storytelling that helped build the foundation of this curriculum. The work of Blackman & Fairey (2007), Powers, Freedman, & Pitner (2012), and Dahan, Dick, Moll, Salwach, Sherman, Vengris, & Selman (2007) provided the inspiration for the participatory photography portion of this project. The work of Bell, Roberts, Irani, & Murphy (2008) and Phillips (2010) were utilized as resources for the storytelling portion of this project. Through the use of photography and storytelling, individuals will have the opportunity to voice, analyze, and address their lived experiences through multiple art forms.

The Project

This project will provide educators with a culturally relevant arts based education that will be centralized around participatory photography and storytelling. The camera that will be utilized in this project will be Fujifilm Instax wide camera. I wanted to use Fujifilm Instax wide camera because participants will be able to take a picture and have a photograph right away. Participants will be able to see how their picture came out and assess quickly if their intent was captured in the photograph. Also each pack of film only has ten shots and hopefully the limited

number of film will influence participants to be more intentional about what they are photographing. This project is intended to be done in a small group setting (12 participants). As of 3/16/2016 the price for one Fujifilm Instax wide camera on Amazon.com is around \$100. One pack of film contains ten shots costs about \$80 for 100 film. My intention for this project is to give every student 100 films to complete their photo album.

This project intends to create a learning space in which participant will have the opportunity to work individually as well as collectively. Participants will also write a story of how their photographs relate to a particular theme and at the end of this curriculum, participants will have a photo album that consists of their photographs as well as their stories. My hopes for this project is that participants will have the opportunity to find their voice through photography and storytelling, advocate for change, as well as develop an appreciation for themselves, their community, their culture, as well as other individuals. The curriculum for this project will be located in the appendix with the title "Let Me Tell You What I See."

Chapter IV

Conclusions and Recommendations

Conclusions

Knowledge is a powerful tool because individuals are able to expand their awareness of the world as more information is obtained, but unfortunately there are many obstacles that are currently embedded in the educational system that prevent students of color from having access to an equitable learning experience. The construct of whiteness positions students of color in a role of inferiority by implicitly and explicitly stating that the ideas, lived experiences, culture, and values of white are favorable. Microaggressions are used to reinforce the construct of whiteness by insulting and invalidating any ideas, values, languages, and lived experiences that are outside the construct of whiteness. Students of color often are subjected to a constant wave of harassment which can take a mental, physical, and emotional toll. The banking method is a teaching methodology that disenfranchises students of color by creating an environment in which students are unable to contribute to the learning experience. The teacher has the right knowledge for success and students can be “successful” if they remember what the teacher has “taught” them. This “remember and repeat” type of education molds students to learn in a very specific way. Likewise, when art classes are cut students lose the ability to engage in an education that fosters creativity. These factors create a learning environment in which students of color are disenfranchised, alienated, and often under supported intellectually, socially, emotionally, and culturally.

This project is based on the theoretical concepts of critical pedagogy, community cultural wealth, and culturally relevant education. Critical pedagogy creates a more bilateral

social structure in the classroom by allowing every individual the chance to actively contribute to the wealth of knowledge through the use of dialogue, praxis, and reflection. Critical pedagogy encourages participants to utilize their lived experiences as a platform to investigate the world around them. Students of color have access to different sources of knowledge that might not have been possible in a banking education. Students of color can utilize their community cultural wealth and the knowledge that is embedded in the resistant, linguistic, navigational, social, familial, and aspirational capitals. Critical pedagogy validates every source of knowledge because every piece of information presents a different perspective on how life is experienced. This acceptance of knowledge creates a learning space in which participants can bring their full selves when they arrive in the classroom. Critical pedagogy allows participants to constantly construct and reconstruct a learning experience that is relevant to their lives.

Photography and storytelling allows students of color to document and share their lived experiences through two different mediums while at the same time have an opportunity to develop and showcase their creativity and artistic skills. Storytelling was utilized so that students of color could orally share their lived experiences, knowledge, values, as well as culture while photography created an opportunity for students of color to have a visual representation that could accompany their stories. Both of these art forms are social by nature and create a learning space that is based off of collaboration which allows students to complete more complex task. The arts provide students of color with multiple opportunities in which they can utilize their lived experiences to explore identify, analyze, and reconstruct various concepts. Knowledge is indeed powerful and students of color have very rich lives that are full of wisdoms. Educators must create a learning environment that calls upon and utilizes the lived

experiences of students of color so that students of color can feel validated, respected, and empowered as creative thinkers.

Recommendations

I initially wanted to develop and implement this curriculum when I thought of this project, but this did not happen due to time constraints. Sticking to the idea of praxis that is embedded in critical pedagogy, the next step of this project would be to implement this curriculum either in a formal school setting or at a non profit organization that works with students of color in high school. Implementing this curriculum is important because participants (students as well as educators) will be able to give valuable feedback on what aspects of this curriculum worked and what components need to be change. Implementation of this project will allow educators to understand what issues and topics are relevant to their student. Documenting these responses is important because every response will add to the wealth of knowledge that other facilitators can utilize at a later date.

It is important that educators are familiar with the concept of critical pedagogy before this curriculum is implemented. This curriculum was designed with the idea that every participant has the opportunity to add to the wealth of knowledge, but this can only be done if educators are aware of the privileges that they posse as educators in the classroom. Educators must be able to identify what privileges they have and then construct a space in which their privileges won't dictate the actions and responses of their students. This project is intended to be a group led process rather than an individual lead process. *The Critical Pedagogy Reader* by Darder, Baltodano, & Torres (2009) provides a good foundation and overview of critical pedagogy. Educators who want to become well verse in the idea of critical pedagogy should

read the work of Paulo Freire, Henry Giroux, as well as Peter McLaren because these three scholars are major contributors to the field of critical pedagogy.

Even though I designed this curriculum to utilize Fujifilm Instax wide cameras, I realize that the cost of purchasing cameras and films may be too expensive for some educators and institutions. If cost is an issue, educators can utilize disposable cameras as well as digital cameras for this project. A single disposable camera is cheaper than a single Fujifilm Instax wide camera, but keep in mind that students will need more than one disposable camera to complete this project. Digital cameras are more expensive than disposable cameras and the Fujifilm Instax wide cameras, but are more cost effective overtime in terms of printing photographs. It might be worthwhile for educators to utilize digital cameras if this curriculum is utilized for more than three years. If there are no funds available to buy any types of camera, feel free to utilize the camera that comes with a smartphone. It is not uncommon for high school students have access to a smartphone nowadays. Educators must create a plan for developing the student's photographs if Fujifilm Instax wide cameras are not being used. Also educators should come up with a plan on how students can get consent if they are planning to take photographs of people.

Even though the concepts of collaboration and community are embedded in every lesson plan, educators should establish a sense of community among the participants before this project is utilized. Establishing a sense of community among the participants prior to the implementation of this curriculum will increase the chances that participants will be comfortable enough to share their lived experiences and stories with one another earlier in the curriculum. It is my hope that every participant will be able to have a better understanding of

their identity, community, culture, love, power, and aspiration after participating in this curriculum, but these topics may be sensitive issues for some participants. Some form of trauma may arise out of this exploration and educators need to be able to establish a safe space so that participants are not further traumatized. The establishment of a community will allow facilitators to utilize the community as a resource for healing any trauma that may come up. Educators should also come up with plan on how to address participant individually if any trauma is experienced. One recommendation for educators is to create a space after each lesson plan where students are able to check in if they wish to do so.

The last recommendation for this project is for educators to think of a way to showcase their students' work after students have completed their portfolio. This curriculum utilizes the theory of critical pedagogy to give participants the opportunity to access and utilize their community cultural wealth to identify, analyze, and reconstruct their ideologies around various topics. Educators will have access to a vast array of counter-narratives that may not have the chance to get exposure. Some ways in which educators can showcase their student's artwork can be through an art show as well as a Q&A session with the students. The counter-narratives from the student's art portfolio will provide an opportunity to generate dialogue among students and adults who were not able to participate in this curriculum.

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Appendix A
“Let Me Tell You What I See”:
A Culturally Relevant Education Through the Use of Photography and Storytelling.”

A curriculum for educators and students on
how to create a culturally relevant education through the use of photography and storytelling

Lesson Plan One: Introduction to Photography

Lesson plan one: Session one

Grade level: High School

Time: 45-60 minutes

Concepts: Composition, Lighting

Objectives:

Participants will be able to:

- Explore the different concepts of photography such as framing, lighting, and composition
- Get familiar with the Fujifilm Instax wide cameras
- Work collaboratively and independently in an arts based lesson plan

Materials:

- Popsicle sticks
- Glue
- Pictures from various sources such as magazines, journals, the internet
- Construction paper
- Tape
- 4 Flashlights
- Markers
- 12 Fujifilm Instax wide cameras along
- 12 packs of Fujifilm Instax wide film

Lesson Set-up:

Group energizer: My Name (5 minutes)

Objectives:

Participants will be able to:

- Become familiar with the name of other participants
- Have an opportunity to let other participants know how they want to be identified

Materials:

- None

Activity:

1. Have all of the participants stand in a circle.

2. Tell participants that everyone has a name that is uniquely theirs and this space will allow everyone to tell other individuals in the group how they want to be addressed.
3. Tell participants that they will say their name anyway that they please. It can be their legal name or nickname. The only requirement is that everyone in the group has to be able to hear what name is being said.
4. Tell participants that a person can only say their name when the person before them makes eye contact with them.
5. Start by saying your name. Wait for 10 seconds before you make eye contact with the next participant. This will show participants how their name can resonate and fill the space.
6. Look at the person next to you.
7. After everyone in the circle has said their name tell them that you will move into a brief introduction to photography.

Activity set up:

Brainstorm (5-10 minutes)

Objectives:

Participants will be able to:

- Build a working body of knowledge around to the concept of photography

Materials:

- Whiteboard or poster paper
- Whiteboard markers or and markers

Activity:

1. Ask participants what they already know about photography.
 - a. Some questions to help draw out participant's knowledge of photography:
 - i. What do you know about photography?
 - ii. Do you have a favorite photograph?
 - iii. Any ideas what photography is used for?
 - iv. What makes a photograph a good photograph?
 - v. What components are embedded in photography?
2. As participants give their ideas, write their responses on the white board or poster paper.
3. Continue until there are no more responses from the students or ten minutes has passed. Whichever comes first.
4. Reiterate to students that they have some type of working knowledge around photography and the next two activities will just add on to their collective body of knowledge.

Composition (15-20 minute)

Objectives:

Participants will be able to:

- Explore the concept of composition by creating a portrait utilizing photographs

Materials:

- Whiteboard or poster paper
- Whiteboard markers or markers
- Popsicle sticks
- Glue
- Tape
- A personal photograph
- Various types of magazines with a lot of pictures such as National Geographic, Women's Health, Men's health and Time magazine
- Pictures from the internet
- White papers
- Scissors
- Pens and pencils

Helpful definition:

- Composition: The placement of various elements in a photograph. Ex (people, objects, and environment)

Activity:

1. Show participants the personal picture that you brought in and pass it around. Give students some time to examine your photograph. After students are done looking at the photograph, ask students what they notice.
2. After students share what they noticed, tell students the background story of your photograph.
3. After you share the background story of your personal photograph, inform students that a camera is a device that captures life at a very specific moment. Iterate to students that your personal photograph was part of a larger picture, but the camera was only able to capture a specific portion.
4. Pass out the popsicle sticks and glue to participants. Inform participants that they are going to make frames that will hold images.
5. Inform students that they will make two frames. One frame will be big and the other frame will be small. The size of the frame is up to the student but one frame has to be bigger than the smaller frame. The small frame must be made up of at least five popsicle sticks.
6. Lay out the magazines as well as the photographs from the internet as participants are creating their frames out of popsicle sticks.
7. Make an announcement when most of the participants are done making their frames. Tell students that after they made their frames, they are able to look through the

magazines and photographs that are laid out and pick out pictures that they like and/or find interesting.

8. Have students grab a white sheet of paper after they gathered their photographs.
9. Inform participants that they will now compose an image out of the photographs that they collected and fit it into their frames that they created.
10. Participants will then place their artwork on an empty table as they finish.
11. When all of the participants are done, have everyone can walk around and view the artwork that they created

Lighting (10-15 minutes)

Objectives:

Participants will be able to:

- Develop an awareness on how lighting can affect how an image looks

Materials:

- 4 Flashlights (Flashlights that can focus the light such as Cree Q5 3- mode 350lm LED flashlight are suggested).

Helpful definition

- Lighting: The amount of light that is present in an environment. The amount of light that is present will influence how a picture will turn out.

Activity:

1. Have participants split up into 4 groups.
2. Inform participants that they will observe and explore how lighting affects the appearance of an object.
3. Give one flashlight to each group. Inform the group that everyone is going to be the subject, but choose one person to start.
4. When a person is chosen to be the subject, the other members of the group will move the flashlight around the subject's face and observe how lighting affects how the face looks.
5. Inform participants that they have the freedom to make different kinds of faces when they are the subject.
6. As participants are exploring, ask participants the following guiding questions:
 - a. How does the face look when the light is in front of it?
 - b. How does the face look when the light is behind the head?
 - c. How does the face look when the light is above the head?
 - d. How does the face look when the light is close?
 - e. How does the face look when the light is very far away?
7. Give a two-minute warning to wrap up.

Debrief (5-10 minutes)

Objectives:

Participants will be able to:

- Reflect on what has been explored
- Dialogue about any lingering questions or concerns.

Materials:

- None

Activity:

1. Have the students make a circle.
2. Ask the group how the process of composing their own picture was like.
 - a. Some questions that may promote dialogue
 - i. What was hard about it?
 - ii. What was easy?
 - iii. Any frames that you really enjoyed?
3. Ask the group if anything interesting came up with the lighting exercise.
 - a. Some questions that may promote dialogue:
 - i. What did the face look like when the light was in a specific location?
 - ii. Any lingering concerns in regards to lighting?
4. Tell participants that they will get their Fujifilm Instax camera with their first set of film.
5. They are free to take as many pictures as they would like, but they have to take at least three pictures for next session.
6. Tell participants that even if the picture doesn't come out well, they should still bring the photograph so that it can be looked at and examined.
7. Some tips for students before they leave with their cameras.
 - a. In terms of lighting, your eyes are the best tool for judging. If it is too bright for your eyes, it is too bright for the polaroid camera. Same concept applies to the lack of light. If it is too dark for your eyes, it is too dark for the camera.
 - b. The best distance for taking pictures of people is when the camera is about 2-3 arms length. No more than 3 feet. Any further and the person might get blurry.
 - c. The Fujifilm Instax wide camera comes with a close up lens. Taking up-close picture is great but the photograph might turn out blurry if it is more than an arms length away.
 - d. If it looks good, take a picture
 - e. Always date your picture. You will appreciate it later.
8. Hand out camera and film. Tell participants to bring the camera every time you meet. Inform students that they should also bring every photo that they taken for session two.
9. Iterate to students that whenever they only have 3 photos left, they should come to you for a new pack. (Remember to keep track of the number of packs each student gets. Every student will get 10 packs for film which will give them 100 photographs)

Lesson Plan One: Introduction to Photography

Lesson plan one: Session two

Grade level: High School

Time: 45-60 minutes

Concepts: Composition, Lighting

Objectives:

Participants will be able to:

- Share their photography experience
- Have a dialogue around the photographs that other participants took
- Become familiarized with writing a description for their photograph

Materials:

- The photographs that the participants took
- Paper
- Pen and markers
- Poster paper
- Tape

Lesson set up:

Group energizer: My Name with Movement (5 minutes)

Objectives:

Participants will be able to:

- Get familiar with everyone names
- Create a space where they can feel empowered through the simple act of saying their name while doing a movement

Materials:

- None

Activity:

1. Have all of the participants stand in a circle.
2. Tell participants that this activity is the same activity from last session, but with a different twist.
3. Tell participants that they will say their name anyway that they please but a movement must be done after their name is said.

4. A person will say their name and do a movement. Everyone in the group will then say Hi “insert name” and copy the movement that the person just did.
5. This is done until everyone has a turn.
6. Start by saying your name and do a movement. Have students repeat your name and movement.
7. Continue until everyone has gone.

Activity set up:

Question Groups and Gallery Walk (15-20 minutes)

Objectives:

Participants will be able to:

- Share and express their thoughts and feeling in regards to their photography process
- Ask and receive help from their peers

Materials:

- Photographs that students took
- Paper
- Pen and markers
- Poster paper

Activity:

1. Split students up into groups of three.
2. Give every group a piece of poster paper as well as markers.
3. Tell students to bring out their photographs and lay it out on the table. Every student should have at least three photographs.
4. As students look at the pictures that were taken, ask participants to share their experience.
 - a. Some questions to help guild dialogue:
 - i. What was an interesting picture you took?
 - ii. What was the hardest picture you took?
 - iii. Is there anything you would like to fix in any of your photographs?
5. Have students write down their questions, comments, and/or concerns that they experienced during their photography session onto the poster paper. If there are any concerns or issues that were shared among students, have the students denote it with an asterisk.
6. Ask students to be descriptive as possible when writing on the poster paper. For example, “In one of my photograph, I had trouble with my lighting because there is a big glare on the windshield of my car”.
7. Have the group hang up their poster paper when they are done dialoguing in their small group.

8. Have students walk around and read the questions, comments, and concerns that their classmate experienced. Let students know that they are able to respond to anything that is written on the poster paper by writing directly onto the poster paper.
9. After about 5-7 minutes gather the group up and asked if there were any questions that still needed to be clarified. If no one has any questions, ask the group what problems they encountered when they were trying to take photographs.
10. After this dialogue, tell participants that we will transition into a different activity.

Name That Photo (15-20 minutes)

Objectives:

Participants will be able to:

- Provide more depth to their photograph by writing and providing a story.

Materials:

- Photographs that participants took
- Pencil
- Pen
- Tape

Activity:

1. Pass out a piece of paper to every student.
2. Ask participants to choose a photograph that they took. It can be photograph that they like or didn't like.
3. After students choose their photographs, tell students to think of the particular experience that led up to the photograph and write it down on a piece of paper.
 - a. Some guiding questions:
 - i. Where was this photograph taken?
 - ii. Why did you take this photograph?
 - iii. What do you like about this photograph?
 - iv. What don't you like about this photograph?
 - v. What does this photograph mean to you?
4. Ask students to hang up their stories and photographs when they are done writing it.
5. Have students walk around and read each other stories after everyone is done writing.
6. Gather up the group with about ten minutes left.

Debrief (5-10 minutes)

Objectives:

Participants will be able to:

- Reflect on what has been explored and dialogue about any lingering questions or concerns.

Materials:

- None

Activity:

1. Gather group back into a circle.
2. Ask people about their feelings and experience from today.
 - a. Guiding questions if there is no one is willing to share right away:
 - i. Was there a particular story that you liked? Why?
 - ii. Does a photograph change its meaning when there is a written piece? If so, how?

Lesson Plan Two: Identity

Lesson plan two: Session one

Grade level: High School

Time: 45-60 minutes

Concepts:

- Self identity

Objectives:

Participants will be able to:

- Explore the identities of oneself and how these identities were created
- Work collaboratively within a group
- Become familiar with the concept of storytelling

Materials:

- White paper (11x14 would work best)
- String
- Multi color construction paper
- Pen, pencil, and markers
- Tape
- Poster paper
- 12 folders
- Scissors

Lesson set up:

Group energizer: Collaborative Comic Strip (10-15 minutes)

Objectives:

Participants will be able to:

- Collaborate on comic strips
- Express themselves through drawing and writing

Materials:

- White paper (11x14 would work best)
- Pencil and or pen
- Tape

Activity:

1. Create two groups of six. Have each group sit in a circle.

2. Give each student a piece of paper and tell them to put their paper in a vertical position. The paper should be vertically long.
3. Tell students that they will create a comic strip and everyone will have the chance to write as well as draw in this activity.
4. Tell students to think of a story, any story and write down one sentence on the top of the piece of paper. Tell students to make eye contact with you when they are finish writing their first sentence.
5. When all of the students are done writing their sentence, tell them to pass their paper to the left.
6. Each student should have a piece of paper that not theirs with a sentence written at the top. Have students silently read the sentence that is on the piece of paper and then draw their interpretation of that sentence. Tell students that they have only one minute to draw. Tell students that the smaller the drawing the better the comic strip, but also iterate that students should draw in a size that will allow other people to see what is drawn. At the end of one minute tell students to stop.
7. The piece of paper that is in front of every student should contain one sentence (that they didn't write) and one picture (that they just drew). Tell students to fold the paper backwards so that the sentence is no longer visible. The drawing is the only thing that should be visible.
8. Tell students to pass the piece of paper that they have to their left after the sentence is no longer visible.
9. Each student should have a piece of paper in which there is only a drawing. Tell students to look at the drawing and then write a sentence of their interpretation of the drawing.
10. After students are done writing their sentence, fold the paper backward so that the sentence that was just written is the only thing visible on the piece of paper.
11. Pass the paper to the left. Students now draw their interpretation of the sentence.
12. Continue until there is no more room on the piece of paper or after ten minutes. Whichever comes first.
13. Tell students to tape up their comic strip so that everyone can see what was created. Let students view the comic strips.
14. Gather students back into a circle and ask them about their experience.
 - a. Some guiding question to promote dialogue:
 - i. How did it feel to have a limited amount of information?
 - ii. How did it feel to be able to add your style of drawing and writing into every comic strip?
15. After a brief discussion (no more than five minutes) tell participants that they will explore their identity a little more in-depth.

Activity set up:

Community Flower (15-20 minutes)

Objectives:

Participants will be able to:

- Think about their identity in depth
- Create a group collage that will blend the identities of every individual

Materials:

- Multi color Construction paper pre cut out into the shapes of leaves. There will be one circle. Write community in the middle of the circle
- Scissor
- Tape
- Poster paper
- Markers

Activity:

1. Ask students to think of characteristics or traits that a person can have and write their responses on the poster paper
 - a. Some questions that might help promote a dialogue:
 - i. What talents can a person have?
 - ii. What are some of your hobbies?
 - iii. How do you self-identify?
2. After a list is created, stick the circle construction paper on the wall. Tell students that they are all part of this community. There are many people with different backgrounds and ideas but no matter what identity a person has; everyone is part of this community. Point out that the flower is “dead” because there are no petals on the flower. Tell participants that they will bring the flower back to life by adding petals to it.
3. Hand out at least three petals to every student. Since the circle cut out represents the community, the petals will represent the individuals of the community.
4. Tell students that they will write down at one identity per petal. Tell participants that they are able to draw and write on their petals. They can create it in any manner that represents them. Participants are more than welcome to add more petals if they want.
 - a. The three petals that students have to contribute should reflect each of these criteria:
 - i. A well known identity.
 - ii. An identity that may not be well known.
 - iii. An identity that you cherish.
5. Tell students to give their petals to you when they are done. When every student has given you their petals, shuffle the petals and redistribute them back to the students.
6. Have students post up their petals around the circle of community.
7. When all of the students are done posting their petals, have students look at the flower.

Spider Web (25-30 minutes)

Objectives:

Participants will be able to:

- Observe any connections that they may have with other students through the use of storytelling.

Materials:

- Ball of yarn

Activity:

1. Have student count off from 1-4 and have students find other people with the same number.
2. Tell students that the creation of this flower showcases how there are various identities within this group. This flower gives an overview, but doesn't really get into the backstory of these identities.
3. Tell students that they have an opportunity to go in depth with the identities that were brought up.
4. Write the following phrases on the board:
 - a. Your favorite memory.
 - b. Your hopes and dreams.
 - c. An embarrassing story.
 - d. A memorable event.
 - e. Your favorite hobby.
5. Tell students that the ideas listed above are starting off point in case members in the group are stuck on how to start a conversation. Iterate to the students that they do not have to adhere to one topic and that they are able to go wherever the conversation takes them. The only rule is that everyone in the group must talk.
6. Have students dialogue for about 15-20 minutes.
7. Bring the group back together.
8. Bring out the ball of yarn. Tell the students that they will now share back what their group had dialogued about. Every person will share back one thing that they obtained from the dialogue. Anytime a person has a commonality with another person, pass the ball of yarn so that the individuals are connected to one another. Go around until every person has spoken.
9. After everyone has spoken, ask participant to notice the "spider web" that has been created and the connection that individuals have with one another. Ask for responses and/or feelings.
10. Collect ball of yarn and transition into share back.

Debrief (5-10 minutes)

Objectives:

Participant will be able to:

- Reflect on what has been explored
- Dialogue about any lingering questions or concerns.

Materials:

- None

Activity:

1. Gather group back into a circle.
2. Ask people about their feelings and experience from today.
 - a. Guiding question to promote dialogue:
 - i. How was this experience like?
 - ii. What was it like to share your identities?
 - iii. What was it like to hear about the identities of other individuals?
3. Tell students that for next session they will need to take at least three pictures that represent their identity. Tell students to aim for one photograph that showcase a well known identity and one photograph that showcase a lesser known identity. Students are able to take as many photographs as they like, but remind them that they have 100 photographs for this whole project so be mindful of photographs are being taken.

Lesson Plan Two: Identity

Lesson plan two: Session two

Grade level: High School

Time: 45-60 minutes

Concepts:

- Self identity

Objectives:

Participants will be able to:

- Define their self identity in a visual form
- Develop a story around their photographs

Materials:

- Paper
- Paper that is cut into 2x2 squares
- Pencils
- Sharpie pens
- Photographs that the participants took
- Markers
- 3 paper bags
- Participants own photographs
- 12 manila folders

Lesson set up:

Group energizer: Outside Circle, Inside Circle (5 minutes)

Objectives:

Participants will be able to:

- Check in with one another
- Develop a sense of community with one another

Materials:

- None

Activity:

1. Split the students into two groups.
2. Have one group of students create a circle with their backs facing each other.

3. The other group of students will stand in front of the other students. Students should be facing one another.
4. Students will have about 1 minute to check in with each other.
 - a. Guiding questions to help dialogue:
 - i. Ask participants to share how they are feeling.
 - ii. Ask if there is anything new that happen since the last time we met.
5. After 1 minutes have the person on the outer circle move to the next person on their right.
6. Have participants check in with one another. Continue this process until students make one full revolution.

Activity set up:

Story Construction (30-45 minutes)

Objectives:

Participants will be able to:

- Utilize the photographs that they taken and collaboratively create a story and then perform it

Materials:

- Paper
- Paper that is cut into 2x2 squares
- Pencils
- Sharpie pens
- Photographs that the participants took
- Markers
- 3 paper bags

Activity:

1. Have students take out their photographs that represent their identity. Each student should have at least three photographs. Ask students to write down a phrase or a sentence on the bottom of each photograph that can describes their identity in the picture.
2. Have students count off from 1-3 and have students find people with the same number.
3. Take out the brown bags and label the brown paper bags: A, B, C.
4. As a whole group, ask students to think of mediums and ways in which a person can communicate with other people. Write down the students' responses on a 2x2 piece of paper. Write one answer per paper. Encourage students to come up with at least 10 answers as a group.
 - a. Provide some examples if participants are having a hard time coming up with ideas. People can communicate through rap, poems, dance, musical, singing, as well as drawing.

5. Place all of the responses in the brown paper bag that is labeled "A".
6. Ask participants to think of genres that a story can be. Write down students' answer on 2x2 piece of paper and place in the brown paper bag labeled "B". Encourage students to come up with at 10 answers as a group.
 - a. Provide some examples if students are having a hard time coming up with ideas.
Stories can be comedy, adventure, romance, as well as drama.
7. Ask students what are some reasons why a story might be told. Write down the students' responses and then place their answers in the brown paper bag labeled "C". Encourage students to come up with at least two answers.
 - a. Provide some examples if students are having a hard time coming up with ideas.
Stories are used to scare people, intrigue people, as well as exaggerate truth.
8. Tell students that they will have a few minutes to add any last responses to any of the bags. Students are able to write on a 2x2 piece of paper and then put it in the corresponding paper bag.
 - a. Brown bag that is labeled "A" represents mediums in way people can communicate with one another.
 - b. Brown bag that is labeled "B" represents types of genre a story can be.
 - c. Brown bag that is labeled "C" represents the various reasons why a story might be told.
9. Have each group take one piece of paper from each of the brown paper bags. Each group should have three pieces of paper that will provide the criteria of their stories.
 - a. For example, a group may pull out three pieces of paper that reads: dancing, adventure, and scare people. In this instance, a group can create an adventure story that utilizes the act of dancing that will scare people.
 - b. Another group might pull out three papers that read: rap, romance, exaggerate truth. In this instance this group can create a rap that exaggerates the truth around romance.
10. Along with the three pieces of paper that participants have chosen, every group must incorporate at least one picture from every group member into their story. Students are able to utilize the picture or the text that is written on the photograph.
11. Have participants work on their project.
12. Leave at least 12 minutes for share back. Each group will present their story. When students present, tell them to share the criteria of their story but not the identities. The audience will try to guess the identities that were embedded in the story after it has been performed.
13. Have every group share their work.

Debrief (5-10 minutes)

Objectives:

Participants will be able to:

- Reflect on their identity individually.

Materials:

- Participants own photographs
- Paper
- Pen
- 12 manila folders

Activity:

1. Tell participants to choose one of their photographs.
2. Write the following questions so every student can see.
 - a. How does this photograph represent your identity?
 - b. Why does it resonate with you?
3. Give students time to write.
4. Wrap up this activity with about two minutes left.
5. Hand out a folder to every student. Tell students that they will keep all of their photographs and work in this folder. Tell students that they will create an art portfolio later on.
6. Ask students if there are any questions, thoughts, and feelings that anyone would like to share.

Lesson Plan Three: Community

Lesson plan three: Session one

Grade level: High School

Time: 45-60 minutes

Concept:

- Community

Objectives:

Participants will be able to:

- Explore, define, and analyze the concept of community
- Have an opportunity to identify the community that they are a part of
- Create a community among participants by strengthening relationships

Materials:

- Poster paper
- Papers
- Pens
- Color pencils or pen (if possible find color pencils that are the same color but have different hues)

Lesson set up:

Group energizer: Appreciation Circle (5-10 minutes)

Objectives:

Participants will be able to:

- Have a space in which they can receive praise for something they have done

Materials:

- None

Activity:

1. Have students stand in a circle.
2. Ask students if they ever had a moment when they did something that was significant to them and they wish they were appreciated for it.
3. Tell students that this circle will be a space in which they can receive the appreciation for something they did.
4. Tell students to think about their past week. Think of a moment in which they did something that they considered praise worthy. It could be anything they did such as doing homework on time, going to school, helping their family out by paying the bills.

5. Tell students to complete the sentence “I would like to be appreciated for...”. Let students know that there is no right or wrong answer. The purpose of this exercise is to acknowledge the little things that may not get notice. The rest of the group will clap and praise each individual after each person completes their sentence. Let students know that they can be as celebratory as they like. This activity is all about sending good vibes to another person.
6. Provide an example for the students. Say “I would like to be appreciated for (fill in the blank)”. After you say your statement, clap your hands so that students can clap and celebrate with you.
7. Go until everyone is appreciated for something. There will probably be some participants that may be shy, but reiterate they can be appreciated for anything.

Activity set up:

Brainstorm (5-10 minutes)

Objectives:

Participants will be able to:

- Define the term community by utilizing on their own knowledge of what a community is
- Develop a shared understanding of what a community is

Materials:

- Poster paper
- Markers

Activity:

1. Open with the question “what you do think a community is?” and write down the responses on the piece of paper.
2. Write down all of the responses that the students say. Ask students to go in-depth with their answer.
 - a. For example, if a student says that community is a group of people, you can respond by saying “what are some qualities that these individuals share?”
3. Some open ended questions to promote a dialogue:
 - a. What does a community look like?
 - b. What does a community feel like?
 - c. What does a community sound like?
 - d. What community are you a part of?
4. After a list is created, tell participants that they will have the opportunity to create their own vision of a community.

Community Swap Meet (25-30 minutes)

Objectives:

Participants will be able to:

- Draw on their experience and utilize their knowledge to collaboratively design a community that represents their values

Materials:

- Poster paper
- Color pencils (if possible find color pencils that are the same color but have different hues)
- Crayons (if possible find crayons that are the same color but of different hues)

Activity:

1. Have students count from 1-3 and have students find other members of their group.
2. Give each group a big sheet of poster paper and assign two colors per group. Tell participants that they can only use the two colors that are assign to them.
 - a. For example:
 - i. Group One-Red and Green
 - ii. Group Two- Blue and Yellow
 - iii. Group Three- Orange and Purple
3. Inform participants that they will draw their ideal community as a group. They are able to create it in anyway that they please just a long as everyone in the group understands what is being placed and has a say. Emphasize to students that they have to explain their rationale before a component is added.
 - a. Write these questions on the board so students can refer to:
 - i. What are some traits that you would want in a community?
 - ii. How do you create a community?
4. Let students work for about seven minutes. Stop students from working after seven minutes. Tell the groups to pick up their specific crayons and color pencils and move to another group's drawing.
5. Inform participants that they will examine the community that another group has created and they will add on to that particular community. Once again iterate that participants can only draw when everyone in the group understand what is being drawn. Let group work for about seven minutes.
6. After seven minutes stop the group. Tell the group to pick up their specific crayons and color pencils and move to the last community in which they haven't work on yet. Inform students that they will examine the community that another group has created and they can add on any component for that particular community. Let students work for about seven minutes.
7. After seven minutes, inform students that they are able to go back to their original drawing and see what community has been created. If they want to add anything to their community, they are able to do so. Give about 3 minutes for observation and any final additions.
8. Inform students that they have the opportunity to walk around and see how each community has developed.

Debrief (10 minutes)

Objectives:

Participants will be able to:

- Recollect as a group and talk about what their process was like

Materials:

- None

Activity:

1. Ask students what was this experience like.
 - a. Some questions to promote dialogue:
 - i. What was it like to draw on another group's drawing?
 - ii. What was it like to have another group draw on your community?
 - iii. Where there any commonalities between communities?
 - iv. Where there any uniqueness?
 - v. Has the concept of community changed?
2. In the last two minutes tell students that they will have to bring at least three pictures of their community for next session. Students can photograph their community in any way they want, but students should take one photograph of something that they like about their community and one photograph of something that they would like to change in their community.

Lesson Plan Three: Community

Lesson plan three: Session two

Grade level: High School

Time: 45-60 minutes

Concept:

- Community

Objectives:

Participants will be able to:

- Utilize the photographs that they taken and further define how that photograph represents their community
- See how other students define the term community
- Broaden their understanding of community

Materials:

- note cards
- Papers
- Pens
- Pencils and color pencil
- Photographs that participants took
- Tape

Lesson set up:

Group energizer: Appreciation Circle (5-10 minutes)

Objectives:

Participants will be able to:

- Have a space in which they can receive praise for something they have done

Materials:

- None

Activity:

1. Have students stand in a circle.
2. Ask students that this circle will be a space in which they can receive the appreciation that wasn't available at first.

3. Ask students to think about of the time since we last meet. Think of a moment in which you did something that was praise worthy. It could be anything in which you would like to be appreciated for.
4. Ask students to complete the sentence “I would like to be appreciated for ...”. Reiterate to students that there is no right or wrong answer and the purpose of this exercise is to acknowledge the little things that might not get notice. The rest of the group will clap and praise each individual after they complete their statement. Let students know that they are able to be as celebratory as they like. This activity is all about sending good vibes to another person.
5. Provide an example for the students. Say “I would like to be appreciated for (fill in the blank)”. After you say your statement, clap your hands so that students can clap and celebrate with you.
6. Continue this process until everyone is appreciated for something. There will be some students who are shy but reiterate that they can be appreciated for anything.

Activity set up:

Community Gallery (30-40 minutes)

Objectives:

Participants will be able to:

- Observe their photographs and then create a written statement on how their photographs represent the idea of community
- See how their peers define the idea of community
- Dialogue with one another around the concept of community

Materials:

- Photographs that participant took
- Note cards
- Pencil and color pencil
- Pen
- Tape
- Paper

Activity:

1. Ask participants to take out their photographs. Each student should have at least three photographs. Hopefully one photograph represents one aspect they like about their community and one photograph represents one thing they would like to change about their community.
2. Pass out papers, pens, and pencils to the students.
3. Inform students that they will look at their photographs and write a story behind each of their photographs.
 - a. Some guiding questions to promote reflection:

- i. Why did you take the picture that you did?
 - ii. What resonated with you?
 - iii. How does your photograph make you feel?
4. Have students write a story for all three of their photographs.
5. Pass out note cards when it seems that most of the students are done writing their stories.
6. Tell students to write one word on the note card that represents their photograph. Students are more than welcome to write more than one idea for each photograph, just inform students to use a different notecard. One photograph can have multiple notecards
7. Have students move the tables to create two big surface areas. A whiteboard can be split in half if this is easier. One area will be designated for photographs and notecards of things that students like about their community. The other area will be for photographs and note cards for things that students want to change in their community.
8. Have students place their photographs and note cards in the respective areas in any artistic manner they like.
9. Gather up all of the students when they are done placing their photographs and notecards in the designated areas.
10. Inform students that they have just curated a gallery and that they are all curators. Have students walk around freely and just observe what was photographed and written. Do this for about 5 minutes
11. Gather up the students and tell them that as a group we will walk to a gallery. Ask students if there are any photographs or words that resonated with them in a particular gallery. Since everyone is a curator, let students know that they can ask any questions, make comments, share thoughts, and give appreciations to their fellow curators.
12. Ask for 2-3 students to share their backstory of their photographs.
13. Head over to the other gallery and do the same process.

Debrief (10 minutes)

Objectives:

Participants will be able to:

- Recollect as a group and talk about what the process was like

Materials:

- None

Activity:

1. Gather students up in a circle.
2. Ask them to reflect on their experience and how this process was like. Give the group about two minutes to reflect.
3. Ask each individual to say a word that represents their process or how they feel.
4. After an individual says something, the group appreciates that person for sharing by saying "thank you for sharing" and go around until everyone has gone.

5. Lastly tell students to pick up their photographs, notecards, and written stories and place it into their art folder.

Lesson Plan Four: Culture

Lesson plan four: Session one

Grade level: High School

Time: 45-60 minutes

Concepts:

- Culture
- Community

Objectives:

Participants will be able to:

- Explore, define, and analyze the concept of culture
- Identify their culture and see how rich their culture can be
- Create a culture where individuals are able to express themselves freely

Materials:

- Whiteboard
- Pencil
- Paper
- Whiteboard markers
- Pyramids that were created in the iceberg activity
- Poems that students created from the activity “Did you know?”
- Video from YouTube (this video will be shown to students)
 - The video is called “dad at comedy barn”
 - <https://www.youtube.com/watch?v=Z4Y4keqTV6w>
 - This video will provide a foundation of what laughter yoga is (watch this video before lesson plan is implemented)
 - Video is called “Laughter Yoga Leader Training (Follow Along) Robert Rivest”
 - <https://www.youtube.com/watch?v=2JXJkuu43Co>
- Whiteboard
- Pencil
- Paper
- Whiteboard markers

Lesson set up:

Group energizer: Laughter Video (5-10 minutes)

Objectives:

Participants will be able to:

- Develop a culture where laughter is accepted and embraced
- Connect with other individuals through the innate human behavior of laughter

Materials:

- Video from YouTube (this video will be shown to students)
 - The video is called “dad at comedy barn”
 - <https://www.youtube.com/watch?v=Z4Y4keqTV6w>
 - This video will provide a foundation of what laughter yoga is (watch this video before lesson plan is implemented)
 - Video is called “Laughter Yoga Leader Training (Follow Along) Robert Rivest”
 - <https://www.youtube.com/watch?v=2JXJkuu43Co>

Activity:

1. Ask students to name some behaviors that every human does.
2. Inform students that laughter is also another innate human behavior if students do not name laughter.
3. Inform students that laughter is an innate way of communication, but often times there has to be a certain “criteria” for laughing.
4. Inform students that we will watch a video and if you happen to laugh, don’t refrain yourself. Let yourself laugh out loud.
5. Pull up video on YouTube video “Dad at comedy barn” and play the video till about the four-minute mark.
6. After the video is done, have the group stand up in a circle. Tell students that they will now do a simple laughter yoga exercise.
7. Inform students that everyone has a laughter that is unique to them. This laughter is a personal style of communication and there is no right way to laugh.
8. Inform students that they will participate in laughter yoga which is an activity in which people laugh just for the sake of laughing through simple exercises.
9. Inform students that they will do some simple stretches. Let students know that they don’t have to feel pressure to perform the stretches like everyone else. Iterate that they should stretch and move to the comfort level of their body.
10. Demonstrate the follow steps.
 - a. Stand with your legs shoulder width apart.
 - b. Then reach for the sky as high as you can.
 - c. Slowly start to bend down. Moving down one vertebrae at a time until you are hanging down.
 - d. Hang for about 15-20 seconds.
 - e. Slowly start to move your body back in an upright position one vertebrae at a time and reach for the sky again.
 - f. Clap your hands when they are directly above your head and let out a big laugh. (it is important that you give a whole hearted laugh so that students will be comfortable doing this when it is their turn).
11. Tell students that it is their turn to participate. Do activity with students.

12. Do it about 2-3 times.

Activity set up:

Iceberg (15-20 minutes)

Objectives:

Participants will be able to:

- Define, analyze, and explore the concept of culture
- See how rich their own cultural culture is

Materials:

- Whiteboard
- Pencil
- Paper
- Whiteboard markers

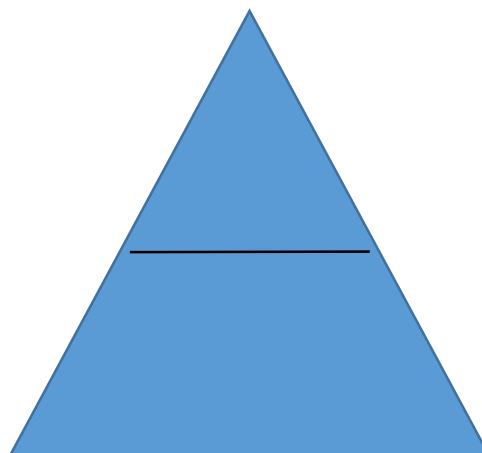
Activity:

1. Write the word culture on the whiteboard. Ask students when they hear the word culture, what comes to mind?
 - a. Here are some questions to help facilitate dialogue:
 - i. What are some components of culture?
 - ii. What does culture look like? Feel like? Taste like? Smell like? Sound like?
2. Write responses on the whiteboard. Continue until the conversation or ideas has settle down.
3. Give every student a piece of paper and ask them to write the words “my culture” on the top of the paper.
4. Ask students to draw a big triangle on their piece of paper. This triangle should be in the shape of a pyramid. Have one of the corners of the triangle position face upwards as if it was the minute or hour hand of a clock when it is 12 o’clock. Then divide the triangle into two sections by drawing one horizontal lines. Draw this triangle on the white board as an example.

Value of a culture based on
no or limited knowledge



Value of a culture
based on
involvement and understanding



5. Each sections of the triangle represent the richness of a person's culture depending on the awareness level of that culture. The two sections of the triangle represent these ideas.
 - a. The top section of the triangle represents the values, ideas, and practices of a culture based off of little or no knowledge of that particular culture.
 - b. The bottom triangle represents the wealth of a culture based on involvement and understanding of that particular culture.
6. Ask students to focus on the top portion of the triangle after they have created their triangle. Ask students to think of their ethnicity.
7. In the top portion of the triangle ask students to recall some things that were said about their ethnicity or culture from people with no or limited knowledge of their culture and write it down in the top portion of the triangle.
 - a. Example: My ethnicity is Chinese. People with little or no knowledge about my culture have said these things.
 - i. Chinese people are good students.
 - ii. Chinese people eat weird foods such as chicken feet and pig blood.
 - iii. Chinese people give red envelopes on Chinese New Year.
 - iv. Chinese people always talk so loud.
8. In the bottom portion of the triangle ask students to think about their culture and provide some insight about their culture. This could be values they have learned, experiences that taught valuable life lessons, as well as stories that may counteract a misconception. Have students write their responses in the bottom portion of the triangle.
 - a. Example: My ethnicity is Chinese and from my experience:
 - i. I am a good student not because I like to get good grades, but rather my parents were farmers and they didn't have the opportunity to get an education. I choose to excel in my studies because my parents taught me how valuable an education is.
 - ii. Chinese people give away red envelopes as a way to send good luck to individuals for the upcoming year. Red is a lucky color in the Chinese community and to give someone a red envelops means that you care enough about them to wish them good luck.
 - iii. My family always emphasized the importance of family because my parents had to leave their family when they came to the United States. Even though they left their family they knew that they had to do whatever it took to make sure that their future family had an opportunity for success.
9. Refer to the drawing of the triangle when students are done with their pyramid.
10. Tell students to imagine that the line that runs through the middle of the pyramid is water and ask students what they notice.
11. If students don't bring up the idea that the majority of the pyramid is underwater, inform students of this phenomena.

12. Inform students that the top of the pyramid sticks out of the water and it represents such a limited view of the culture that a person has. What doesn't get seen is the wealth that a person's culture provides for an individual. All of the good stuff is underneath the water line. It is easy to see someone's culture, but it is different when you understand a culture.
13. When students are done with this activity transition into the next activity

Did You Know? (15-20 minutes)

Objectives:

Participants will be able to:

- Create a written piece that will utilize their culture as a source of inspiration

Materials:

- Pyramids that were created in the iceberg activity
- Paper
- Pencil

Activity:

1. Inform students that they are going to utilize their pyramid and turn it into a poem.
2. Hand students a piece of paper.
3. Have students look at their pyramid.
4. Tell students that the beginning of their poem will start off like this:
 - a. "I am _(insert ethnicity)_ and people have said that _(insert ethnicity)_____ people are _____(insert statement or idea from top portion of the pyramid). But I would like to set the record straight. Did you know that _(insert statement of idea from the bottom portion of the pyramid) ...
 - i. Students are able to free write in any way that they please.
 1. Example:
 - a. "I am Chinese and people have said that Chinese people are good students. But I would like to set the record straight. Did you know that my mother couldn't afford to go to school passed the six grade? She didn't have enough money to buy books for school. Plus, she had to work on the family farm to make sure that everyone had some food. When she came to America she realized that schooling was free. She told me to learn everything I can, so I didn't have to do backbreaking work and get blisters on my hand or knees. I study hard not to get good grades, but I study hard because my mother would've loved the opportunity to be in school.
5. Create your own poem.
6. With about five minutes left, tell students that it is almost time to clean up.

Debrief (10 minutes)

Objectives:

Participants will be able to:

- Share their poems with other individuals
- Reflect on the day

Materials:

- Poems that students created from the activity “Did you know?”

Activity:

- 1) Tell students that we will share back our poems that we wrote.
- 2) Start by sharing the poem that you wrote.
- 3) After you read your poem have students show some type of appreciation either by clapping, snapping, or cheering.
- 4) Go to the next person. Students do not have to share all of their poem, but should share at least a portion of it.
- 5) After everyone has shared, tell the group that they will have to bring in at least five pictures that represents their culture in some way.
 - a) One photograph that represents a person who is connected to your culture that you are close with.
 - b) Two photographs that represent an object that is close to your culture.
 - c) Two photographs that are an abstract representation of your culture.
- 6) Tell participants that they are more than welcome to take more than five pictures.

Lesson Plan Four: Culture

Lesson plan four: Session two

Grade level: High School

Time: 45-60 minutes

Concepts:

- Culture

Objectives:

Participants will be able to:

- Connect different aspects of their culture with one another
- See wealth in their culture as well as the wealth in the culture of other individuals

Materials:

- Photographs that participants took
- Pencil
- Paper
- Video from YouTube. This video is called “laughter Yoga Leader Training (follow along) Robert Rivest” (watch this video before the session in order to familiarize yourself with laughter yoga).
 - <https://www.youtube.com/watch?v=2JXJkuu43Co>

Lesson Set Up:

Group Energizer: Laughter Yoga (15 minutes)

Objectives:

Participants will be able to:

- Create a culture where individuals are able to connect through the act of laughter
- Express oneself through laughter

Materials:

- Video from YouTube. This video is called “laughter Yoga Leader Training (follow along) Robert Rivest” (watch this video before the session in order to familiarize yourself with laughter yoga).
 - <https://www.youtube.com/watch?v=2JXJkuu43Co>

Activity:

1. Inform students that they will partake in a series of laughter exercise from laughter yoga. These exercises are done just for the sake of laughing. Feel free to be playful and

express yourself without worrying about being judge. When you are laughing try to make eye contact with other individuals.

2. Tell students that there are two key phrases in laughter yoga and when students hear these phrases they should chant too. The phrases are:
 - a. "ho ho ha ha ha"
 - b. "very good, very good yay (throw hands up in the air after yay)"
3. Inform students that they can take a break from laughing if it is too intense.
4. Have students stand shoulder width apart in a circle.
5. Then reach for the sky as high as you can.
6. Slowly start to bend down. Moving down one vertebrae at a time until you are hanging down.
7. Hang for about 15-20 seconds.
8. Slowly start to move your body back up and reach for the sky again.
9. Clap your hands when they are directly above your head and let out a big laugh. (It is important that you give a whole hearted laugh so that students will be comfortable)
10. Tell students that it is their turn to participate. Do activity with students.
11. Do it about 2-3 times.
12. Tell students that you will now partake in some laughter activities. Make sure to demonstrate activities before you have students join in.
 - a. You can pick from a series of activities which are:
 - i. Airplane laughter- pretend to be an airplane and fly while laughing.
 - ii. Ants in pant laughter- pretend that ants are in your pants and laugh.
 - iii. Silent laughter- laugh silently.
 - iv. Cell phone laughter- pretend to talk on a cell phone and laugh like you heard the funniest thing.
 - v. Evil laughter- laugh in an evil voice.
 - vi. Fake laughter- do a fake laughter.
 - vii. Electric shock laughter- pretend that your finger can give electric shocks. When you touch someone, laugh hysterically.
 - viii. Greeting laughter- shake hands and then laugh.
 - ix. Laughter bill- pretend that you got a bill, open it, and laugh at how high or low it is.
 - x. Slow-mo laughter- laugh in slow motion.
 - xi. Laughter cream- rub imaginary laughter cream on people and laugh.
13. Each activity should be done for at least 2-3 minutes.
14. Feel free to use the two key phrases to settle the energy back down.

Activity set up

Cultural Exchange (30-35 minutes)

Objectives:

Participants will be able to:

- Utilize the photographs of other individuals in a meaningful way
- Create a narrative about their culture

Materials:

- Five photographs from every student
- Paper
- Pencil

Activity:

1. Have students take out the five photographs that represent their culture. There are three types of photographs each participant should have:
 - a. One photograph of a person who represents your culture.
 - b. Two photographs of an object that represents your culture.
 - c. Two photographs that abstractly represents your culture.
2. Ask students to write down a couple of sentences that describes each of their photographs. Each description should be on a separate piece of paper.
3. Tell students to hold on to the photograph of the person who represents their culture.
4. Have students place their other photographs as well as the description in front of them.
5. Inform students that another person might use their photographs. If they want that picture, they should take a digital photo of it.
6. Have students walk around and look at the photographs that other individuals took as well as read the description.
7. After students have seen all of the photographs, tell students to pick one photograph of an object that represents another person culture that is not theirs and keep it.
8. After every student has picked a photograph of an object, tell students to pick a photograph of an abstract representation from another person's culture and keep it. Students should have two different photographs from two different people.
9. At the very least, participants will have three photographs.
 - a. The photograph that they took of a person who represents their culture.
 - b. A photograph of an object that represent another person's culture.
 - c. A photograph that of an abstract idea that represents another person culture.
10. Inform students that they are going to create and write a story based on the photographs that they have just picked. Each of the photographs have a description of the meaning behind each photographs and the goal is to capture the essence of the other two photographs while still honoring your photograph.
11. Have students finish their stories with about seven minutes left. Have students leave their photographs and story at the seat in front of them and have students walk around and read each other creations.

Debrief (10 minutes)

Objectives:

Participants will be able to:

- Reflect on the process of trying to validate the integrity of the photographs while creating a meaningful story

Materials:

- The stories and photographs that students have created

Activity:

1. Ask students what their experience was like.
 - a. Some question to promote dialogue:
 - i. What was it like to try to utilize the photographs of other individuals in a meaningful way?
 - ii. What was it like to see your own photographs used in a different way?
 - iii. Were you able to gain a better understanding of another culture?
 - iv. Are there any similarities that can be up?
 - v. Any uniqueness?
2. After the discussion, tell students to place their stories as well as their photographs into their art portfolio.

Lesson Plan Five: Love

Lesson plan five: Session one

Grade level: High School

Time: 45-60 minutes

Concepts:

- Love
- Identity

Objectives:

Participants will be able to

- Explore, define, analyze, and re-conceptualize the concept of love
- Identify what they love and discover new things they love
- Create a culture where individuals are able to express themselves freely

Materials:

- Whiteboard or poster paper
- Whiteboard markers or markers
- Paper
- Pen or pencil
- Tape

Lesson set up:

Group energizer: What Would You Bring? (5-10 minutes)

Objectives:

Participants will be able to:

- Think about individuals and objects that they love and have an opportunity to state them
- Develop empathy towards other individuals by understanding what is important for other individuals

Materials:

- None

Activity:

1. Have students get into a circle.
2. Pose this scenario to the students.
 - a. You are an astronaut and you have been chosen for a space mission in which you will never be able to come back to earth. However, you are allowed to bring

three people with you. The people that you choose will accept your offer to go into space with you for the sake of the scenario. Who would you bring and why? You are also able to bring three other things (except for humans) with you on this trip, what would you bring?

3. Let students think about this scenario for a minute.
4. Tell students your answer and your reasoning for each questions.
5. After you finish turn to the student next to you and have them give their response. Continue until everyone has shared their answers.
6. After the last participant has shared their response, tell students that we will look at the idea of love in depth.

Activity set up

Brainstorm (5-10 minutes)

Objectives:

Participants will be able to:

- Voice their idea on what love means to them
- Construct a working body of knowledge around love

Materials:

- Whiteboard or poster paper
- Whiteboard markers or markers

Activity:

1. Ask participants the question “what is love”
 - a. Some questions to help draw out participant’s knowledge of love:
 - i. What do you know about love?
 - ii. What does love feel like?
 - iii. What is the meaning of love?
 - iv. What is love for?
 - v. Do you think that there are different types of love? If so what are they?
 - vi. What is love not?
2. Record the participants answer as they say it. Tell students that they will be able to refer back to this list in the next activity

Love Is (5-10 minutes)

Objectives:

Participants will be able to:

- Utilize their knowledge about love and expand the definition of what love is

Materials:

- List that was created in the brainstorm activity
- Paper
- Pen or pencil

Activity:

1. Hand out a blank sheet of paper to every student.
2. Tell students that we have been thinking about the concept of love and the different dimensions of it. For this next exercise, students will create their own list of what love is.
3. Tell students to describe love using the least amount of word possible by filling in the blank "Love is..."
 - a. For example:
 - i. Love is simple.
 - ii. Love is complicated.
 - iii. Love is warming.
4. Tell students to come up with as many ideas as they can.
5. When it seems that most of the students are done, have them switch to the next activity

Love Is Not (5-10minutes)

Objectives:

Participants will be able to:

- Further develop their understanding of love by stating what it is not
- Create their own definitions of love and counteract the dominant ideas of love

Materials:

- Paper
- Pen
- List from love is (not required)

Activity:

1. Tell students that they will now shift gears and do the same activity, but from another perspective. Pose the following question to the students "Can we define what love is by stating what love is not?".
2. Give every student another blank sheet of paper. Ask students to describe what love is not by using the least amount of word possible. Have students fill in the blank "Love is not..."
 - a. Examples:
 - i. love is not fast.
 - ii. love is not suffocating.
 - iii. love is not stagnant.
3. When the majority of the students appear to be done with writing move on to the next activity.

Mash Up (15-20)

Objectives:

Participants will be able to:

- Create a written piece about love by utilizing the lists that they came up with.
- Deepen their understanding on what love is.

Materials:

- Paper
- Pen
- List from love is
- List from love is not
- Tape

Activity:

1. Iterate to the students that this is an opportunity to expand their definitions of love that was written for the activities love is and love is not.
 - a. For example, I wrote that love is warming. I can expand on this idea if I wanted to. I can write that love is warming because I know that I will have a helping hand whenever I need it.
2. Ask students to think of a time in their life when they experienced love. It can be a moment when they gave love or were the recipient of love. It could also be a moment in which they witness love within other people.
3. Tell students that they will retell a moment of love by utilizing some of the items on their lists. Use one description from the love is list and the love is not list.
4. Ask students to create two written pieces.
5. When students are done writing have students tape their work on the wall and have students walk around and look at each other's work.

Debrief (5 minutes)

Objectives:

Participants will be able to:

- Share their written piece
- Hear how the concept of love have changed for individuals

Materials:

- Students' written pieces

Activity:

1. Open up by sharing your piece.
2. After you have read you piece, ask if anyone would like to share their piece.
3. Go until everyone has shared or nobody wants to share.

4. Have student place all of their written work in their art portfolio.
5. Tell participants that they will go out and take at least three photographs that represents love for the next session.

Lesson Plan Five: Love

Lesson plan five: Session two

Grade level: High School

Time: 45-60 minutes

Concepts:

- Love
- Community

Objectives:

Participants will be able to:

- See how other individuals define the concept of love
- Create a written narrative for a visual representation of love

Materials:

- Pennies that are dated from the year that students are born to the present date. Have at least two pennies for every year.
- Three photographs from every student that represents love
- Whiteboard and whiteboard markers
- Tape
- Note card and pen (if whiteboard and whiteboard markers are unavailable)
- The three photographs that the students took
- Pencil
- Paper
- Paper from the "Love is" and "love is not" activity

Lesson set up:

Group energizer: Penny Share Back (5-10 minutes)

Objectives:

- Students will learn about the lived experiences of their peers.

Materials:

- Pennies that are dated from the year that students are born to the present date. Have at least two pennies for every year.
 - For example, if I were to facilitate this project with high school seniors at this particular time I would need pennies from 1999-2016.

Activity:

1. Have students count off from 1-4 and have them find other students with the same number and sit as a group.

2. Go around to each group and hand each student a penny.
3. Have each student look at the year that is embedded on their penny after they have received it.
4. Inform students that they will have to tell a story of an experience that happen to them in that year.
 - a. For example:
 - i. If I pick a penny and it says 2006, I could tell the story of when I graduated high school or when I went to Australia.
5. Students will go around and share their stories.
6. Continue until everyone has shared their experiences.
7. Iterate to students that everyone experiences life in different ways. Even though there was a commonality, there were unique situations that happen for everyone.

Activity set up

Gallery Walk (5-10 minutes)

Objectives:

Participants will be able to:

- See the photographs that other individuals took around the concept of love
- Respond to the photographs of their peers

Materials:

- Three photographs from every student that represents love
- Whiteboard and whiteboard markers
- Tape
- Note card and pen (if whiteboard and whiteboard markers are unavailable)

Activity:

1. Have students take out their photographs and have them tape their photographs around the room. Tell students to leave space in between their photographs. Iterate that these photographs are representations of what love is for another person.
2. When all of the photographs are hung up, inform students that they are able to walk around and look at the photographs.
3. After about 5 minutes gather the student's attention.
4. Tell students that they are now able to go around and respond to the photographs. If there were any questions, comments, and/or praise about a photograph they can write it next to the photograph if there is a whiteboard. If there isn't a whiteboard student can write on a note card and leave it by the photograph.
5. Gather the student's attention to move to the next activity.

A Love Note (20-25 minutes)

Objectives:

Participants will be able to:

- Create a written piece about love around of the photographs that other participants took
- Construct a definition of love that works for them

Materials:

- The three photographs that the students took
- Pencil
- Paper
- Paper from the "Love is" and "love is not" activity

Activity:

1. Tell students to get their papers from the "love is" and "love is not" activity from last session.
2. Ask students for some examples of what their definition of love is. Write responses on the board.
3. Break students up into pairs.
4. Students will exchange their photographs with their partners when they are in pairs.
5. Tell students to pick at least one photograph that resonates with them.
6. After students have picked the photographs they want to use, inform students that they will write a heartfelt letter based on the photograph that they picked.
7. Tell students that this letter is for an important friend. Iterate to students to not use any names in their written piece.
8. Have students start off their letter with "Dear Friend,"
9. Write these questions on the board to help students who may have trouble writing:
 - a. How does this photograph make you feel?
 - b. What do you appreciate about this photograph?
 - c. What drew you to it?
 - d. How does this photograph speak to you?
 - e. How does this photograph remind you of the person you are writing the letter for?
10. Tell students that they are able to use their paper from the "love is" and "love is not" activity to help them write.
11. Give students about 10-15 minutes to write their piece.
12. When students are done writing, ask students what the process was like.
 - a. Some question to guide dialogue:
 - i. What was it like writing this letter to your friend?
 - ii. What was easy about this process? What was hard?
 - iii. How would you feel if you received a heartfelt letter?
13. Ask students to hand the letter that was written and the photograph that it is based off of back to its original owner.
14. Give time for students to read the letters. Tell students that this letter is theirs to keep.

Debrief (5-15minutes)

Objectives:

Participants will be able to:

- Have an opportunity for individuals to share their experience
- Appreciate other individuals

Materials:

- None

Activity:

1. Ask individuals how this process was like.
 - a. Some guiding questions:
 - i. What was it like receiving a heartfelt letter?
 - ii. What was this experience like?
2. Remind students to put their artwork in their portfolio.

Lesson Plan Six: Power

Lesson plan six: Session one

Grade level: High School

Time: 45-60 minutes

Concepts:

- Power
- Identity

Objectives:

Participants will be able to:

- Explore, define, and analyze the concept of power
- Provide an opportunity for participants to identify different constructs of power that is in their life
- Provide an opportunity for students to address power structures
- Provide an opportunity for students to see their own personal power

Materials

- A big open space in the room
- View this video before you facilitate this activity with the students. This video may also be shown to students.
 - Video from YouTube is called “Columbian Hypnosis Theater of the Oppressed March 18 2012 Occupy the Empty Space”
 - <https://www.youtube.com/watch?v=B0r9MmTgsuk>
- Paper
- pen
- Video from YouTube
 - Video is titled “Forum theater performance | Shannon Ivey and STATE of Reality| TEDxColumbiaSC. Video should be watched before this activity is facilitated.”
 - <https://www.youtube.com/watch?v=vcLcXeXJVDU>

Lesson Set Up:

Group energizer: The Highest Number (5 Minutes)

Objectives:

Participants will be able to:

- Work collaboratively with one another to achieve a collective goal

Materials:

- None

Activity:

1. Have students stand in a circle.
2. Tell students that as a group they have to count as high as they can. The goal is at least to the number twenty.
3. Tell the group the criteria of the game.
 - a. Only one person can say a number at a time. The group starts back at zero if multiple people say a number at the same time
 - b. If a person says a number, the people of each side of that person cannot say a number.
 - c. Students cannot physically signal to one another on when to say a number.
4. Once the students understand the idea of the game, say the number 1.
5. Continue until time runs out or students reach the number twenty.

Activity set up

Colombian Hypnosis (10-15 minutes)

Objectives:

Participants will be able to:

- Utilize a game from the theater of the oppressed to explore the concept of power

Materials:

- A big open space in the room
- View this video before you facilitate this activity with the students. This video may also be shown to students.
 - Video from YouTube is called "Columbian Hypnosis Theater of the Oppressed March 18 2012 Occupy the Empty Space"
 - <https://www.youtube.com/watch?v=B0r9MmTgsuk>

Activity:

1. Have students stand in a circle and inform them that they will partake in a simple theater exercise called Colombian Hypnosis. Tell students that this game is from the Theater of the Oppressed that was developed by Augusto Boal.
2. Inform students that you will provide a set of instructions. Make sure you demonstrate the instructions that you are giving students.
3. Ask students to hold their hand up to their face. Inform students that their hand should be about six inches away from their face.
4. Inform students to move their hand in any way that they please. But their face must be in front of their palm at all time.
5. Give students about 1 minutes to explore.
6. After one minutes, ask students to find a partner.
7. Inform students that they will be doing the same exercise, but now they will follow the hand of their partner.

8. Ask students to decide who is going first and tell students that they will have about 2 minutes.
9. After two minutes have students switch roles. The student who was just following their partner's hand is now the hypnotizer.
10. Give student about 2 minutes.
11. After 2 minutes bring students back together in a circle and ask for one volunteer.
12. Tell students that we are going to do a whole group Colombian Hypnosis.
13. Ask for a volunteer to stand in the middle of the circle.
14. Ask for two more volunteer.
15. Have the person in the middle stick out their hands and have the two students stand in front of it.
16. Tell the person in the middle that they are able to move their hands in any way they please. The person who are looking at the hand must follow it.
17. After about 2-3 minutes ask the students who are following, to put out their hands so other students can follow their hands. Ask for 4 more volunteers to follow a hand.
18. Give group about 2 minutes to move around.
19. After two minutes ask the four followers that joined the circle to put out their hands.
20. Have the rest of the students find a hand to follow.
21. Give about 3-4 minutes for the whole group to move around as a unit.
22. After 4 minutes ask the group what their experience was like.
 - a. Some guiding question:
 - i. What was it like being in the middle of the circle?
 - ii. What was it like being on the outside of the circle?
 - iii. What was it like being the leader?
 - iv. What was it like being a follower?
23. Leave about 5-7 minutes for discussion. Then tell students that they will do another theater game in which they will have the ability to talk about different power structures and the opportunity to change it.

Forum Theater (25-35 minutes)

Objectives:

Participants will be able to:

- Create short skits that will name different power structures in their lives
- Rewrite the skits to produce a more equitable outcome

Materials:

- Pen
- Paper
- Video from YouTube
 - Video is titled "Forum theater performance | Shannon Ivey and STATE of Reality| TEDxColumbiaSC. Video should be watched before this activity is facilitated.
 - <https://www.youtube.com/watch?v=vcLcXeXJVDU>

Activity:

1. Have students split into three groups.
2. Hand out a piece of paper and pencil to every group. Ask students to think of a time in their life when they didn't have power and write that situation down on a piece of paper. Students are also able to write down an experience that they seen in which other people were stripped of their power.
3. Give about 3 minutes for each students to brainstorm and write their ideas.
4. After 3 minutes, tell students that as a group, they will create a skit that is based off the ideas that they came up with. Inform the students that they don't have to use all of the ideas that they came up with, but their skit should utilize at least two experiences that were present in the group. The skit should showcase the concept of power in some form.
5. Tell students that they have about 7 minutes to create a skit.
6. When six minutes has passed tell students that they have one minute to finish up their skit. Ask students to stop writing after seven minutes.
7. Inform students that they will perform their skit. The students who are not performing will observe and watch the skits. Ask students to pay close attention and ask them to take note of anything in the skit that stands out to them in terms of how power was utilized and what affect did power have in this particular skit.
8. The first group will perform their skit.
9. When the group is finish ask the students who were watching the play how power was utilized and what affects it had on performers in this play.
10. Ask students "if you could change the power dynamic in this play, what would you change?"
11. Ask the audience to provide at least three suggestions on how the play can be changed to redistribute the power in the skit.
12. As students give their suggestions tell the performs to recreate the skit by utilizing the audience's suggestions.
13. The actors will then perform the play again based off of the suggestions that the group made.
14. When play is acted out, have another group perform their play and repeat steps 9-12.
15. Repeat until every group has performed their original skit and their revised one.

Debrief (5 Minutes)

Objectives:

Participants will be able to:

- Reflect individually on the process of identifying power and then re-constructing it.

Materials:

- Pen
- Paper

Activity:

- 1) Hand out paper and pencil
- 2) Ask students to think about their day and record it in any manner that they like.
- 3) With one-minute left, tell students that they have to bring at least five photographs that represents their own power for next session.
 - a) 1 photographs of an objects or person who is a source of power.
 - b) 2 photograph that represents a structure or object of power.
 - c) 3 photographs that are abstract representation of power.

Lesson Plan Six: Power

Lesson plan six: Session two

Grade level: High School

Time: 45-60 minutes

Concepts:

- Power
- identity

Objectives:

Participants will be able to:

- Create a written narrative that talks back to structures of power
- See what structures of power affect the lives of their peers
- See that they have power themselves

Materials:

- The six photographs that students took.
 - a) 1 photograph that represent objects or people that are a source of power.
 - b) 2 photographs that represents the power structures student want to address.
 - c) 3 photographs that are abstract representation of power.
- Pencil
- Paper
- Markers
- Tape
- Note card

Lesson set up:

Group energizer: Create That Story (5 minutes)

Objectives:

Participants will be able to:

- Create a story in which every person contributes to

Materials:

- None

Activity:

1. Have everyone stand in a circle.

2. Tell students that they will create a story, but they can only say one word at a time. The game starts off with one person saying a word and then the next person will say word and so on and so forth.
3. Tell the group that the story will go around three times meaning that everyone will contribute to the story three times.
4. Ask a student to start off with a word.
5. Go around until everyone has put three words into the story.

Activity set up

3, 2, 1 (20-25 minutes)

Objectives:

Participants will be able to:

- Understand how they are able to contest structures of power through the resources that are in their lives

Materials:

- The six photographs that students took.
 - d) 1 photograph that represent objects or people that are a source of power.
 - e) 2 photographs that represents the power structures student want to address.
 - f) 3 photographs that are abstract representation of power.
- Pencil
- Paper
- Markers
- Tape

Activity:

1. Have students take out and look at their photographs. Each student should have at least six photographs. 1 photograph represents a structure of power that is present in their lives. 2 photographs are of objects or people who are a source of power for them. 3 photographs are abstract representation of their power.
2. Start this project off by asking students to look at the photograph that represents power structure. Have students think about their photograph by asking questions in which students will write their response on a piece of paper.
 - a. Some guiding questions:
 - i. Why did you take the photograph that you did?
 - ii. What do you want to say to this object of power?
 - iii. How does this photograph represent power?
3. Have students look at the photograph that represents the object or person who is source of power for them. Have students write down their response to the following questions:
 - a. Why is this object or person a source of power for you?

- b. What characteristics make this object or person powerful?
4. Lastly have students look at the 3 photographs that are abstract representation of their power. Ask students to reflect and write down their answer to these questions:
 - a. What characteristics do you have that can help empower other yourself or other individuals?
 - b. What characteristics do you have that would scare the structures of power?
5. Tell students that they will create a written piece in which they are able to address the structure of power in their lives by utilizing their inspirations to create change.
6. Give students the opportunity to brainstorm.
7. Tell students that they will have to use all of their photographs and incorporate them into the written piece.
 - a. For example, if you put a photograph in the middle of the paper you can use your words:
 - i. To make a border around your photograph.
 - ii. To connect other pictures together like a treasure map.
 - iii. To create tiny captions.
8. Students are encouraged to write in a non traditional non linear way.
9. When students are done, ask them to hang their work on the wall.

Gallery Walk (15-20 minutes)

Objectives:

Participants will be able to:

- View, respond, and appreciate the work of their peers

Materials:

- Note card
- Pen
- Pencil

Activity:

1. Students will hang up their work when they are done.
2. Inform students that they have the opportunity to walk around and observe each other's art work.
3. Students are able to use their notecards to write questions and comments. The note cards are a way in which students can respond to each other.
4. Also inform students that they can respond to statements written on the notecards.
5. Have student sit in a circle at the end of this activity

Debrief (10 minutes)

Objectives:

Participants will be able to:

- Express and share their experiences

- See if there were any connection made on how they can be empowered to address change

Materials:

- None

Activity:

1. Pose the following questions to students:
 - a. Was there anything new that you learned about yourself during this process?
 - b. Was there any characteristics that you picked up from your source of power?
2. With one-minute left, tell students to put their artwork into their art portfolio

Lesson Plan Seven: Inspiration and Aspiration

Lesson plan seven: Session one

Grade level: High School

Time: 45-60 minutes

Concepts:

- Hope and aspiration

Objectives:

Participants will be able to:

- Explore, define, and analyze the concept of inspiration and aspiration
- Tap into their creativity to create a sense of hope and agency

Materials:

- Paper
- Pen
- Think of a piece of advice that was an inspiration for your life. You will share this with the students
- White paper squares
- Color pencil
- Origami paper
- Resources for origami folding. Have about 2 sets of instruction for each origami. Also make each of these origami as an example.
 - Fortune teller
 - <http://www.origamiway.com/how-to-make-a-paper-fortune-teller.shtml>
 - Paper crane
 - <http://www.origamiway.com/origami-crane.shtml>
 - Jumping frog
 - <http://www.origamiway.com/easy-origami-frog.shtml>
 - Blinking eye
 - <http://www.origamiway.com/origami-blinking-eye.shtml>
 - Heart
 - <http://www.origamiway.com/origami-heart.shtml>
 - Envelope
 - <http://www.origamiway.com/origami-envelope.shtml>

Lesson set up:

Group energizer: Appreciation Circle (5-10 minutes)

Objectives:

Participants will be able to:

- Have a space in which they can receive praise for something they have done

Materials:

- None

Activity:

1. Have participants stand in a circle.
2. Tell participants that this circle will be a space in which participants can receive the appreciation that wasn't available at first.
3. Tell participants to think about the time since we last meet. Think of a moment in which you did something that was praise worthy. It could be anything in which a person would like to be appreciated for.
4. Tell participants to complete the sentence "I would like to be appreciated for ...". Let participants know that there is no right or wrong answer and the purpose of this exercise is to acknowledge the little things that may not get notice. The rest of the group will clap and praise the individual after an individual completes the sentence. Let participants know that they are able to celebratory as they like. This activity is all about sending good vibes to another person.
5. Provide an example for the participant. Say "I would like to be appreciated for (fill in the blank)". After you say your statement, clap your hands so that participants can clap and celebrate with you.
6. Go until everyone is appreciated for something. There will probably be some participants that may be shy but reiterate they can be appreciated for anything.

Activity set up

Piece of Advice (15-20 minutes)

Objectives:

Participants will be able to:

- Explore and share sources of inspiration that are part of their life

Materials:

- Paper
- Pen
- Think of a piece of advice that was an inspiration for your life. You will share this with the students

Activity:

1. Tell students that the next activity will ask them to think about sources of inspiration in their life.

2. Share a piece of advice that was prominent in your life with the students. Explain why this advice was important to your life.
3. After you share your piece of advice, ask students if they have any initial feedback. If there are feedback carry on a dialogue with the student in regards to what was said.
4. Tell students that the next part of the activity involves them thinking about their own lives and where they are today.
5. Give every student a piece of paper
6. Ask students to think about their life and think of any advice that helped them.
7. Tell students that they are able to use advices that people have given them as well as quotes from people that they might not personally know.
8. If students are having trouble thinking of advices, here are some questions that can help students.
 - a. Some guiding questions:
 - i. Is there a certain way in which you live your life? If so, where did that idea come from?
 - ii. When you need to get through a tough situation, is there a phrase in which you tell yourself?
 - iii. If you were to put your life into words or a quote, what would it be?
 - iv. Do you have a favorite song lyric?
9. Have students create a list of all of the advices and quotes that really resonates with them. Encourage students to write down any phrases that motivates and/or makes them to feel good.
10. Ask students to get into pairs when they are done making their list.
11. Ask students to dialogue about the follow topics:
 - a. Share advices as well as the backstory
 - b. What is the purpose of an advice?
 - c. How do you use quotes or advices in your daily life?
12. Bring group back together and ask if anyone would want to share what they discussed.
13. Let the discussion go for about 5-7 minutes and then tell students that we will transition into the next activity.

Origami Making (15-20 minutes)

Objectives:

Participants will be able to:

- Create origami which will showcase how inspiration can lead to creativity.

Materials:

- White paper squares
- Color pencil
- Origami paper
- Resources for origami folding. Have about 2 sets of instruction for each origami. Also make each of these origami as an example.
 - Fortune teller

- <http://www.origamiway.com/how-to-make-a-paper-fortune-teller.shtml>
- Paper crane
 - <http://www.origamiway.com/origami-crane.shtml>
- Jumping frog
 - <http://www.origamiway.com/easy-origami-frog.shtml>
- Blinking eye
 - <http://www.origamiway.com/origami-blinking-eye.shtml>
- Heart
 - <http://www.origamiway.com/origami-heart.shtml>
- Envelope
 - <http://www.origamiway.com/origami-envelope.shtml>

Activity:

1. Hand students a white paper square and what this piece of paper can be used for.
2. Acknowledge the responses of the students as they tell you their answers.
3. Ask students to look at their piece of paper as blank canvas but instead of drawing with a pencil or pen, they are going to fold this piece of paper to make new objects.
4. Ask students to fold their papers in various ways to create different objects.
5. Give students about 2 minutes to create a new object.
6. After the two minutes, have students show each other what they created.
7. Pull out the six examples of origami and iterate that a single piece of paper can be turned into many different objects. The only difference between each origami is that each paper was folded in a creative way to produce a unique object.
8. Tell students that they have the opportunity to make origami.
9. Pull out the instruction guides as well as the color pencils.
10. Inform students that when they make their origami they should write a piece of advice. The advice can be on the inside or the outside of the origami.
11. Give time for students to work on their own. If students want to do more complicated origami, allow students to use their smart phones to look up more complicated origami.
12. Have students clean up.

Debrief (10 minutes)

Objectives:

Participants will be able to:

- Have a space where students can share back their process

Materials:

- Origami that the students made

Activity:

1. Have every student share one origami that they made and the advice they they wrote on it. Go around until everyone has shared.
2. Ask students how this process was like. Have students think about this question:
 - a. What was it like sharing your advice and creating a piece of art out of it?

- b. How can the act of origami relate to your life?
- 3. Tell students to put their artwork in their portfolio.
- 4. For next session, ask students to take at least 3 photographs that represents hope and 3 photographs that represent inspiration. Also have students bring in a lyric from a song that inspire them.

Lesson Plan Seven: Inspiration and Aspiration

Lesson plan seven: Session two

Grade level: High School

Time: 45-60 minutes

Concepts:

- Inspiration and aspiration

Objectives:

Participants will be able to:

- Explore, define, and analyze the concept of inspiration and aspiration
- Have an opportunity where student can use their creativity as a source of inspiration

Materials:

- Favorite song lyric
- Paper
- Pen
- Note card

Lesson set up:

Group Energizer: Song Lyrics (5-10 minutes)

Objectives:

Participants will be able to:

- Gain a better understanding of what type of music and lyric inspires individuals

Materials:

- Lyrics that participants bring in

Activity:

1. Ask students to pull out their song lyric.
2. Read the song lyric that you've chosen. State the name of the song and who it was written by. Invite students to sing if they know the song lyric.
3. Have students read the song lyric they brought in. Have students state the name of the song and who it was written by.
4. Students can share why they like that particular lyric they chose.

Activity set up:

My Vision, My Hope. Letter to Myself (20-25minutes)

Objectives:

Participants will be able to:

- Use their creativity to make a visual representation of what inspiration and what hope looks like.
- Explain how inspiration can be a catalyst for hope in their life

Materials:

- 6 photographs that each student took. 3 photographs that represents inspiration and 3 photographs that represent hope.
- Paper
- Pen

Activity:

1. The prior session students were asked to think of advices that they have received in the past. Advices come from a variety of sources such as teachers, friends, parents, etc. This exercise will ask student to think of their future.
2. Ask student to pull out their pictures and look at them. There should be 3 pictures that represents inspiration and 3 pictures that represent hope.
3. Ask students to visualize this scenario.
4. Each student has come across a time machine. But this time machine is not like the typical time machine. Instead of going to the future or to the past, your future self comes to you. Imagine that you open this time machine and you see yourself 15 years older. As your older self steps out of the time machine, you notice that there is a letter. This is a letter that you have written to yourself. You ask your older self what this letter say and the only response is “stay hopeful”. What does the letter say? What insight does your future self have that you don’t know at the moment? What is your future self telling you to look forward to?
5. Tell students that they will construct this letter. They will have to use the photographs that they took when constructing this letter.
6. Students have about 20 minutes to write. Let students keep writing if more time is needed.

Gallery Walk (15-20 minutes)

Objectives:

Participants will be able to:

- View, respond, and appreciate the work of their peers

Materials:

- Note card
- Pen

- Pencil

Activity:

1. Students will hang up their work when they are done.
2. Inform students that they have the opportunity to walk around and observe each other art work.
3. Students are able to use the notecard to ask questions, write comments about something that they like, or ask questions. The note cards are a way in which students can respond to each other.
4. Also inform students that they can respond to statements written on the notecards.
5. Have student sit in a circle at the end of this activity.

Debrief (5 minutes)

Objectives:

Participants will be able to:

- See if there were any connection made on how they can be empowered to address change
- Debrief on their experience

Materials:

- None

Activity:

1. Pose the following question to students:
 - a. Was there anything new that you learned about yourself during this process?
 - b. What was it like to write that letter?
2. With one-minute left, tell students to put their artwork into their art portfolio

Lesson Plan Eight: Art Portfolio

Lesson plan eight: Session one

Grade level: High School

Time: 45-60 minutes

Objectives:

Participants will be able to:

- Create an art portfolio that will showcase their photographs and written works.

Materials:

- Video from YouTube “Laughter Yoga Leader Training (Follow Along) Robert Rivest”
 - <https://www.youtube.com/watch?v=2JXJkuu43Co>
- Paper
- Pen
- Student’s photographs and written pieces
- Construction paper
- Card stock
- Markers
- Glues
- Color pencils
- Ribbon
- Any other decorative art supplies

Lesson set up:

Group energizer: Laughter Yoga (10 minutes)

Objectives:

Participants will be able to:

- Connect with one another through laughter

Materials:

- Video from YouTube “Laughter Yoga Leader Training (Follow Along) Robert Rivest”
 - <https://www.youtube.com/watch?v=2JXJkuu43Co>

Activity:

1. Tell students that the two key phrases in laughter yoga and when students hear these phrases they should chant in too. The phrases are
 - a. “ho ho ha ha ha”
 - b. “very good, very good yay (throw hands up in the air after yay)”

2. Also inform students that they will partake in a series of laughter exercise. These exercises are done just for the sake of laughing. Feel free to be playful and express yourself without worry about being judge. When they laugh try to make eye contact with other individuals.
3. Inform individuals that they can take a break if laughing is too intense.
4. Have participant stand shoulder width apart in a circle.
5. Then reach for the sky as high as you can.
6. Slowly start to bend down. Moving down one vertebrae at a time until you are hanging down.
7. Hang for about 15-20 seconds.
8. Slowly start to move your body back up and reach for the sky again.
9. Clap your hands when they are directly above your head and let out a big laugh. (It is important that you give a whole hearted laugh so that students will be comfortable)
10. Tell students that it is their turn to participate. Do activity with students.
11. Do it about 2-3 times.
12. You can pick from a series of activities which are:
 - a. Airplane laughter- pretend to be an airplane and fly while laughing
 - b. Ants in pant laughter- pretend that ants are in your pants and laugh
 - c. Silent laughter- laugh silently
 - d. Cell phone laughter- pretend to have a cell phone and laugh like you heard the funniest thing
 - e. Evil laughter- laugh in an evil voice
 - f. Fake laughter- do a fake laughter
 - g. Electric shock laughter- pretend that your finger can give electric shocks. When you touch someone, laugh hysterically.
 - h. Greeting laughter- shake hands and then laugh
 - i. Laughter bill- pretend that you got a, open it and laugh
 - j. Slow-mo laughter- laugh in slow motion
 - k. Laughter cream- rub imaginary laughter cream on people and laugh
13. Each activity should be done for at least 1-2 minutes.
14. Feel free to use the two phrases to settle the energy back down.

Activity set up:

Art Portfolio Making (40 minutes)

Objectives:

Participants will be able to:

- Make an art portfolio that will display their work

Materials:

- Paper
- Pen
- Student's photographs and written pieces

- Construction paper
- Card stock
- Markers
- Glues
- Color pencils
- Ribbon
- Any other decorative art supplies

Activity:

1. Inform students that they have many written pieces as well as photographs. Students will use the next 30 minutes to create an art portfolio. They can organize their artwork however they want.
2. Inform students that if the photograph is separated from the written piece, please make a note on the photograph and the written piece, so other people know which written piece goes with which photograph.
3. Give students time to work.
4. After 40 minutes have students clean up.

Debrief (10 minutes)

Objectives:

Participants will be able to

- Give feedback on how to improve this curriculum

Materials:

- Paper
- Pen

Activity:

1. Pass out paper and pen to every student.
2. Write the following questions on the board:
 - a. What did you like about this curriculum?
 - b. What didn't you like?
 - c. What did you learn?
 - d. If you could add something to make it better what would it be?
 - e. If you could change something about this curriculum what would it be?
 - f. Would you recommend this class for another person why or why not?
 - g. Would you take this class again? Why or why not?